The Second Part of
King Henry IV.

Sir John Falstaff

Booklovers Edition

Henry IV
Second Part

by

William Shakespeare

With Introductions,
Notes, Glossary,
Critical Comments,
and Method of Study

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Critical Comments.

I.

Argument.

I. The Earl of Northumberland receives news of his son Hotspur's defeat and death; also that the King has despatched against him an army under the conduct of his second son, Prince John of Lancaster, and the Earl of Westmoreland. Though in feeble health, he resolves to resist. Meantime the generalship of the insurgent forces devolves upon Scroop, Archbishop of York.

II. Sir John Falstaff, though entrusted with a commission for levying a company of royal troops, cannot neglect his personal interests at the tavern. He runs up an account with the Hostess and narrowly escapes being sued for the debt. He is found in the tavern by the Prince of Wales, who has just returned from his victorious engagement at Shrewsbury; and the corpulent knight is summoned to forsake his cups and resume his military duties.

III. Falstaff's recruiting is more successful for his purse than for the army, since he releases able-bodied men who can buy themselves out of service, and retains weak, indifferent fellows who hardly serve for targets.

The King grows despondent on account of failing health and the northern insurrection. He cannot be persuaded but that the rebels will menace his throne; and he bemoans the wars which prevent his crusade to the Holy Land.

IV. The insurgent army under the Archbishop of York faces the royal forces of Prince John in Gaultree Forest, Yorkshire. The latter, instead of hazarding a general engagement, invites the rising chieftains to a conference, in which he promises redress of their alleged grievances, proclaims peace, and urges a dispersion of both armies. The insurgents take him at his word and dismiss their forces; whereupon the perfidious prince, who had previously given secret instructions to his own army to fall upon the scattered insurgent bands, seizes on the persons of York and the other rebel leaders and condemns them to be executed for treason. The news of the discomfiture of the insurgent army is carried to the sick King, who, however, is too feeble to evince much interest in the tidings. He sinks rapidly. The Prince of Wales is summoned from his tavern circle to attend his father, whom he finds in a stupor, with the crown beside him on the pillow. Believing him to be dead, the Prince removes the crown to another room—and thereby incurs the bitter reproaches of the King, who believes his son desirous of his death. Prince Henry justifies his conduct, and the two are reconciled.

V. Shortly afterwards Henry IV. passes away, and the Prince of Wales is crowned Henry V. No sooner does he assume his regal dignities than he dismisses from his society Sir John Falstaff and his convivial crew, and resolves henceforth to prove worthy of his high office.

McSPADDEN: *Shakespearian Synopses.*

II.

Falstaff.

A man with a great flow of animal spirits is sometimes, especially if he is liable to sudden bursts of this exuberance, mistaken to be under the influence of wine. Falstaff's average rate of mirth is so high that wine refuses to contest it. The blood of his vein can afford to be

handicapped against the blood of the grape. The monstrous quantities of sack sink through the porosities of his rotundity, and mildly percolate a subterranean world; so that his abstinence in the article of bread is a very nice instinct that balancing bulk enough exists already.

Falstaff, by every ordinary law of human nature, should be inebriated. His exemption is a kind of atheism. But he prefers to have his own vices overdone in the persons of his companions, all of whom seem to have anticipated the sanitary argument in favor of the use of liquor that an American suggested: "If water will rot a cedar-post, what will it do to the human stomach!" . . .

Sir John does not intend to be readily put down. In the matter of arrest at Dame Quickly's suit for debt, how airily he gives the Chief Justice tap for tap, and urges that the officers are hindering him from going on the King's errand! He is hard to get fairly cooped in a corner; most invaluable counsel to defend a ring, big enough to break through the most carefully woven indictment. When you think you have him neatly at bay, the bulky culprit floats over your head in a twinkling of resource and is gone: it is done so cleverly that you have not the heart to pursue him farther, or, if you do, it is only for the sake of enjoying an encore of this trapeze-shifting of his wit.

It is comic when his tone of protestation that he will discharge his debt to Dame Quickly succeeds in taking in her who has been so often deceived before. But one weakness is always too strong for another; so he is constantly betrayed into expense by her, and that is at once her vice and its reward. "I owe her money; and whether she be damned for that I know not."

It is also comic that his vanity prevents him from suspecting himself of cowardice and evasion of duty; so that he indulges the most inflated self-appreciation, and no misadventure is sharp enough to prick it. "Embowelled! 'Sblood, 'twas time to counterfeit."

And his fright inspires him with the adage dear ever since to shirkers, "The better part of valor is discretion"; and it has a sensible purport which blinds him to his own disgrace. "There is not a dangerous action," complains he to the Chief Justice, "but I am thrust upon it. Well, I cannot last ever. But it was always yet the trick of our English nation, if they have a good thing, to make it too common. I would to God, my name were not so terrible to the enemy as it is." Does he really think his bullying style is a perpetual action of bravery, or is he delighting to be ironical upon himself?

Now Falstaff's mind has many a talent which liberates it from the grossness of his body. His wit shows a nimble foot of fancy. His common sense is an acute ally of his cowardice. The imagination which betrays him into the largeness of his lying goes into the felicity of his wit: both are on an ample scale. He rallies Bardolph for his complexion, and overwhelms his ragged company with comparisons, just as his men in buckram grow in number. When his fancy seizes an opportunity he cannot let it go, but unconsciously shifts it into all possible lights, and exhausts invention to make the point emphatic. How many imaginative people there are who unconsciously lie in the same way.

WEISS: *Wit, Humor, and Shakspeare.*

Alike the same incongruous, identical Falstaff, whether to the grave Chief Justice he vainly talks of his youth and offers to caper for a thousand, or cries to Mrs. Doll, "I am old! I am old!" although she is seated on his lap, and he is courting her for busses. . . . There is no such thing as totally demolishing Falstaff; he has so much of the invulnerable in his frame that no ridicule can destroy him; he is safe even in defeat, and seems to rise, like another Antæus, with recruited vigour at every fall.

MORGANN: *The Dramatic Character of Sir John Falstaff.*

III.

Falstaff and Panurge Compared.

It is certain, of course, that neither Calderon nor Molière knew anything of Shakespeare or of Falstaff; and Shakespeare, for his part, was equally uninfluenced by any of his predecessors on the comic stage, when he conceived his fat knight.

Nevertheless, there is among Shakespeare's predecessors a great writer, one of the greatest, with whom we cannot but compare him; to wit, Rabelais, the master spirit of the early Renaissance in France. He is, moreover, one of the few great writers with whom Shakespeare is known to have been acquainted. He alludes to him in *As You Like It* (III. ii.), where Celia says, when Rosalind asks her a dozen questions and bids her answer in one word: "You must borrow me Gargantua's mouth first: 'tis a word too great for any mouth of this age's size."

If we compare Falstaff with Panurge, we see that Rabelais stands to Shakespeare in the relation of a Titan to an Olympian god. Rabelais is gigantic, disproportioned, potent, but formless. Shakespeare is smaller and less excessive, poorer in ideas, though richer in fancies, and moulded with the utmost firmness of outline.

Rabelais died at the age of seventy, ten years before Shakespeare was born; there is between them all the difference between the morning and the noon of the Renaissance. Rabelais is a poet, philosopher, polemist, reformer, "even to the very fire exclusively," but always threatened with the stake. Shakespeare's coarseness compared with Rabelais's is as a manure-bed compared with the *Cloaca Maxima*. Burlesque uncleanness pours in floods from the Frenchman's pen.

His Panurge is larger than Falstaff, as Utgard-Loki is

larger than Asa-Loki. Panurge, like Falstaff, is loquacious, witty, crafty, and utterly unscrupulous, a humourist who stops the mouths of all around him by unblushing effrontery. In war, Panurge is not more of a hero than Falstaff, but, like Falstaff, he stabs the foemen who have already fallen. He is superstitious, yet his buffoonery holds nothing sacred, and he steals from the church-plate. He is thoroughly selfish, sensual, and slothful, shameless, revengeful, and light-fingered, and as time goes on becomes ever a greater poltroon and braggart.

Pantagruel is the noble knight, a king's son, like Prince Henry. Like the Prince, he has one foible: he cannot resist the attractions of low company. When Panurge is witty, Pantagruel cannot deny himself the pleasure of laughing at his side-splitting drolleries.

But Panurge, unlike Falstaff, is a satire on the largest scale. In representing him as a notable economist or master of finance, who calls borrowing credit-creating, and has 63 methods of raising money and 214 methods of spending it, Rabelais made him an abstract and brief chronicle of the French court of his day. In giving him a yearly revenue from his barony of "6,789,106,789 royaulx en deniers certain," to say nothing of the fluctuating revenue of the locusts and periwinkles, "montant bon an mal an de 2,435,768 à 2,435,769 moutons à la grande laine," Rabelais was aiming his satire direct at the unblushing extortion which was at that time the glory and delight of the French feudal nobility.

Shakespeare does not venture so far in the direction of satire. He is only a poet, and as a poet stands simply on the defensive. The only power he can be said to attack is Puritanism (*Twelfth Night, Measure for Measure*, etc.), and that only in self-defence. His attacks, too, are exceedingly mild in comparison with those of the Cavalier poets before the victory of Puritanism and after the reopening of the theatres. But Shakespeare was what Rabelais was not, an artist; and

as an artist he was a very Prometheus in his power of creating human beings.

BRANDES: *William Shakespeare.*

IV.

Hostess Quickly.

We have already had several glimpses of Mrs. Quickly, the heroine of Eastcheap. She is well worth a steady and attentive looking at. One of the most characteristic passages in the play is her account of Falstaff's debt to her; which has been aptly commented on by Coleridge as showing how her mind runs altogether in the rut of actual events; that she can think and speak of things only in the precise order of their occurrence; having no power to select such as are suited to her purpose, and detach them from the circumstantial impertinences with which they stand associated in her memory.

In strict keeping with this peculiarity of mind, her character throughout savours strongly of her whereabout in life, and is curiously elemented from her circumstances: she is plentifully trimmed up with vices and vulgarities, and they all taste rankly of her place and calling, thus showing that she has as much of moral as of intellectual passiveness. Notwithstanding, somehow she always has an odour of womanhood about her: even her worst features are such as none but a woman could have; or at least they are greatly mitigated in her case by their marriage with a woman's nature. Nor is her character, with all its ludicrous and censurable qualities, unrelieved, as we have seen, with touches of generosity that relish equally of her sex, though not so much of her situation. It is even questionable whether she would have entertained Sir John's proposals so favourably, but that when he made them he was in a condition to need her kindness; and when her "exion is enter'd" against him, she seems to move

quite as much from affection for him as from desire of the money. And who but a woman could speak such words of fluttering eagerness as she speaks in urging on his arrest: "Do your offices, do your offices, master Fang and master Snare; do me, do me, do me your offices"; where her very reluctance to act prompts her to the greater despatch, and her heart seems palpitating with anxious hope that what she is doing will make another opportunity for her kind ministrations. Sometimes, indeed, she gets wrought up to a pretty high pitch of temper, but she cannot hold herself there; and between her turns of anger and her returns to the opposite there is room for more of womanly feeling than we shall venture to describe. And there is still more of the woman in the cunning simplicity—or is it simpleness?—with which she manages to keep her good opinion of Sir John; as when, upon being told that at his death "he cried out of women, and said they were devils incarnate," she replies, "A' never could abide carnation: 'twas a colour he never liked"; as if she could nowise understand his words but in such a sense as would stand smooth with her interest and her affection.

It is curious to observe how Mrs. Quickly dwells on the confines of virtue and shame, and sometimes plays over the borders, ever clinging to the reputation and perhaps to the consciousness of the one, without foreclosing the invitations to the other. Nor may we dismiss her without remarking how in her worst doings she apparently hides from herself their ill favour under a fair name; as people often paint the cheeks of their vices, and then look them sweetly in the face, though they cannot but know the paint is all that keeps them from being unsightly and loathsome. In her case, however, this may spring in part from a simplicity not unlike that which sometimes makes children shut their eyes at what affrights them, and then think themselves safe. Upon the whole, Mrs. Quickly must be set down as one of the wicked; the Poet evidently meant her so:

and in mixing so much of good with the general preponderance of bad in her character, he has shown a rare spirit of wisdom, such as may well remind us that "both good men and bad men are apt to be less so than they seem."

HUDSON: *The Works of Shakespeare.*

V.

Shallow and Silence.

After Falstaff, the most perfect characters in the play are Shallow and Silence, the Gloucestershire justices. Here again we have Shakespeare's astonishing power in individuality-portraiture. It is impossible to conceive a stronger contrast, a more direct antipodes in mental structure than he has achieved between Falstaff and Shallow; the one all intellect, all acuteness of perception and fancy, and the other, the justice, a mere compound of fatuity, a *caput mortuum* of understanding. Not only is Shallow distinguished by his eternal babble, talking "infinite nothings"; but with the flabby vivacity, the idiotic restlessness, that not unfrequently accompany this class of mind (if such a being may be said to possess mind at all), he not only tattles on—"whirr, whirr, whirr," like a ventilator, but he fills up the chinks in his sentences with *repetitions,* as blacksmiths continue to tap the anvil in the intervals of turning the iron upon it. But Shakespeare has presented us with a still stronger quality of association in minds of Shallow's calibre, that of asking questions everlastingly, and instantly giving evidence that the replies have not sunk even skin-deep with them, rushing on from subject to subject, and returning again to those that have been dismissed. . . .

His provincial habit of life is also indicated by his constant recurrence to his metropolitan days—the "mad days that he had spent at Clement's Inn." The idea of Shallow having been a roysterer at *any* period of his life!

the very constitution of the man's mind confutes his boast, without the testimony of Falstaff; and that is the finest burlesque portrait that ever was drawn:—

"This same starved justice hath done nothing but prate of the wildness of his youth, and the feats he hath done about Turnbull Street, and every third word a lie, duer paid to the hearer than the Turk's tribute. I do remember him at Clement's Inn, like a man made after supper of a cheese-paring. When he was naked, he was for all the world like a forked radish, with a head fantastically carved upon it with a knife. He was so forlorn that his dimensions to any thick sight were invisible: he was the very genius of famine; you might have thrust him and all his apparel into an eel-skin:—the case of a treble hautboy was a mansion for him—a court!"

There is no point in which Falstaff's wit glows more brilliantly than in that remarkable power of *exaggeration*, and the above (a portion only of the entire portrait) is a confirmatory specimen.

Silence is an embryo of a man—a molecule—a graduation from nonentity towards intellectual being—a man dwelling in the suburbs of sense, groping about in the twilight of apprehension and understanding. He is the second stage in the "Vestiges"; he has just emerged from the tadpole state. Here again a distinction is preserved between these two characters. Shallow gabbles on from mere emptiness; while Silence, from the same incompetence, rarely gets beyond the shortest replies. The firmament of his wonder and adoration are the sayings and doings of his cousin and brother-justice at Clement's Inn, and which he has been in the constant habit of hearing, without satiety and nausea, for half a century. With one of those side-wind indications for which Shakespeare is remarkable, we are informed through Silence that Shallow has ever been repeating the stories of his London days:—

Silence. That's *fifty-five year ago.*
Shallow. Ha, cousin Silence, that thou hadst seen that that this knight and I have seen!—Ha, Sir John, said I well?

At another time he says, as though Silence had been now first introduced to him, "I was once of Clement's Inn, where I think they will talk of 'mad Shallow' yet."

Silence. You were called lusty Shallow then, cousin.

Like a provincial-bred man, also, Silence thinks no heroes can be so great as those of his own neighbourhood. When, therefore, Pistol, in announcing the death of the old king, says to Falstaff, "Sweet knight, thou art one of the greatest men in the realm," Silence assents from politeness, *but* with a reservation—"By 'r Lady, I think he be, but Goodman Puff of Barson." Again, when they are all at dinner, and Silence waxes drunk, he suddenly falls to singing, so that Falstaff says, "I did not think Master Silence had been a man of this mettle."

Silence. Who, I! I have been merry twice and once, ere now.

It is noticeable, too, that even this scene of conviviality does not draw him out to the achievement of an entire song; but he trolls out odds and ends, which he associates with the last words he hears in the conversation. Shallow says, "Be merry, Master Bardolph: [and to Falstaff's page] my little soldier there, be merry."

Silence. [*Sings*] Be merry, be merry, my wife has all.

CHARLES COWDEN CLARKE: *Shakespeare Characters.*

VI.

Prince Henry.

For Prince Hal: we have one unworthy scene, two worthy ones. The shadow of his father's death-sickness is on him, and he goes for relief—half disgusted with himself—(feeling that every one would call him a hypocrite if he looked sorry) to his old, loose companions. But there's not much enjoyment in his forced mirth. He feels ashamed of himself, and soon leaves Falstaff and his old life forever—"let the end try the man," as he says. It is clear that he now feels the degradation of being Falstaff's friend and Poins's reputed

brother-in-law. On hearing of the war again, as in Part I., he changes at a touch, and is himself. The next time we see him is by his father's sick bed, and again he wins to him his father's heart. But surely by a bit of Falstaff-like cleverness and want of truth. Compare his first speech to the crown with his second giving an account of it to his father. But one part of that first speech he meant: that he 'd hold his crown against the world's whole strength; and that was what King Henry wanted. When Hal becomes king, his treatment of his brothers, the Chief Justice, and Falstaff is surely wise and right, in all three cases. One does feel for Falstaff; but certainly what he ought to have had he got—the chance of reformation. What other reception could Henry, in the midst of his new state, give in public to the dirty, slovenly, debauched old sinner who thrust himself upon him, than the rebuke he did? Any other course would have rendered the King's own professed reform absurd.

FURNIVALL: *The Leopold Shakspere.*

VII.

King Henry.

The person of the Prince is brought so much into the foreground in *Henry IV.* that the unity, which arises by concentrating the interest in the chief figure, is disturbed; we do not know whether the father or the son is to be considred the hero of the play. But apart from the inner necessity of pointing out, in the drama, the goal towards which the course of events is tending, this very division of the personal interest belongs to the character of the times represented, to the character of the reign of Henry IV., nay, to the very character of King Henry himself. A person like him is incapable of drawing all interest upon himself; all his actions, his inmost being is divided in itself. He is one of those

characters who can excite interest only by their close connection with other entirely different natures; it is only when contrasted with characters such as Richard II. or Henry Percy and his own son, who is so unlike himself, that his nature acquires light and significance enough for us to take an interest in him. . . . He becomes more and more gloomy; he lives without having any pleasure in life on account of his increasing trouble about establishing his royal power, and the oppressive anxiety about the strange doings of his apparently degenerate son. He dies in the feeling of having striven and struggled in vain to obliterate the wrong that is attached to his throne.

Yet he dies in the proud, outward possession of his sovereignty; his rebellious barons have not succeeded in lessening his power in the slightest degree.

ULRICI: *Shakspeare's Dramatic Art.*

VIII.

"Disreputable but Immortal."

What are the exaggerated tragical trappings with which Pistol flourishes over his vileness but the badges of a masquerade that in principle at least is a parallel to that of the King. An attempt more modest but happier on the whole is the vapouring of Lieutenant Bardolph, swearing "by Heaven," and adventuring an attempt at camp slang and the air of a soldier where he is not known. Justice Shallow for his part dresses up a fictitious image of the wildness of his youth and puts up a pretension to dissoluteness and violence which his will may have been equal to but his power never, and even Silence would fain assert a toper's glory which neither his head nor his spirits are capable of. I may pass over the smoothpated eidolon, Master Dumbleton, who could bear a gentleman in hand and then stand upon

security, but who can pass over the ever persevering and ever self-betraying seemliness of Hostess Quickly? In her care to keep up appearances as a principle of her profession as ostensible tavern-keeper, in her sober mannered anxiety to conserve the seemly for herself as for all about her, she is forever falling into unhappinesses of expression that suggest the state of the fact even to those who would forget it, commits herself coolly to the plumpest asseverations of overdone lies, or in all simplicity and pure intent to dsiclaim her true character and calling, admits and publishes it in absolute terms. The Page's description of Mistress Doll Tearsheet as a proper gentlewoman and a kinswoman of his master's, evidently came from a Mistress Quickly not unrelated to the housekeeper of Dr. Caius, who reserved the world's truth for old folks who know the world and held it conscience still to put off children with a nayword. The well-intentioned creature would be a hypocrite if she could, and indeed she seems to have made some progress in making a first dupe of herself; but here it is like to end, for more than good will is required in the matter, and infirm dialectics and haphazard haste convict her from her own lips by inevitable propensity, and leave her no chance of a second. Mrs. Quickly and Doll Tearsheet embody between them the moral, if we may so speak, of the London Police reports and all sheets of night charges from the days of Queen Elizabeth to the *Times* newspaper of this current date.

LLOYD: *Critical Essays on the Plays of Shakespeare.*

IX.

The Two Parts and the Whole.

It [*2 Henry IV.*] is inferior to its predecessor [*1 Henry IV.*] as a work of dramatic art, though, in my judgement, not at all so as a work of genius. . . . Its nobler characters have much less of chivalric and ro-

mantic splendour, and its action less of stage interest and effect, and its poetry far less of kindling and exciting fervour. On this account it has long disappeared as a whole from the stage; but portions of it are familiar even to those whose knowledge of Shakespeare is acquired only from the stage, having been interwoven by Cibber, or some other manufacturer of the "acted drama," into the action of *Richard III.* Other portions, like the King's invocation to sleep, the Archbishop's meditation on the instability of popular favour, Lady Percy's lament for Hotspur, and the last scene between the Prince and his father, have sunk deep into thousands of hearts, and live in the general memory. Nor is the entire graver dialogue unworthy of these gems with which it is studded; for it is throughout rich in thought, noble and impressive in style, and the characters it presents are drawn, if not with the same bold freedom and pointed invention as in the first part, yet with undiminished truth and discrimination.

But on the comic side of the play there is no flagging either of spirit or invention. On the contrary, the humour, if perhaps less lively and sparkling, is still more rich and copious. It overflows on all sides. The return of a character of comic invention in a second part is a hard test of originality and fertility, which even Don Quixote and Gil Blas did not stand without some loss of the charm of our first acquaintance with them. Falstaff's humour, as well that which he exhibits in his character as that which he utters, is more copious, more luxuriously mirthful, and—if the phrase may be allowed—more unctuous than ever. Those of his companions, whose acquaintance we made in the first part, lose nothing of their droll effect; and our new acquaintances, Shallow, Silence, etc., are still more amusing. The scenes in which these last figure give us a delightful peep into the habits of the rural gentry of old England, and, as mere history, are worth volumes of antiquarian research.

VERPLANCK: *The Illustrated Shakespeare.*

None of Shakspeare's plays are more read than the first and second parts of *Henry IV*. Perhaps no author has ever, in two plays, afforded so much delight. The great events are interesting, for the fate of kingdoms depends upon them; the slightest occurrences are diverting, and, except one or two, sufficiently probable. The incidents are multiplied with wonderful fertility of invention, and the characters diversified with the utmost nicety of discernment and the profoundest skill in the nature of man.

JOHNSON: *General Observations on Shakspeare's Plays.*

The second part of *Henry IV*. is at once the supplement and epilogue of the first part, and the preparation for the ensuing dramatic history of *Henry V*. We may, I think, still detect some traces of the manner in which the materials for the history of *Henry IV*. developed and expanded in the Poet's mind until they became not simply too bulky for a single play, but until they divided by natural polarity into distinct groups and resulted in the double birth of contrasted but still closely connected and correlative plays. Thus, in the second play we find Falstaff passing through Gloucestershire by some incredible route from London to York, a divergence far too wide to be accounted for by his having to take up soldiers in counties as he went. The incident as first imagined came in no doubt in the earlier sequence of events when King Henry despatching forces toward Wales tells his son "and, Harry, you shall march through Gloucestershire"; a natural course for Falstaff to follow, and so for both to encounter in the Poet's own Warwickshire on the road near Coventry. The consistency on this view holds on and the next stage is indicated towards Sutton Coldfield, picturesque municipality still lying under as bright a sky as of old, beside the beauty and privilege of its wide pastoral park, though the smoke and clamours of Birmingham reach the very edge of its horizon. Hence

we cannot doubt that the tattered troop that Falstaff sends to Coventry—thus we still specify a dead cut—comprised in the Poet's first invention Wart and his wardrobe, to the process of whose enlistment the soliloquy on the abuse of the king's press applies so entirely, and that Shallow and his household were already shaped and shadowed forth, though afterwards for ample reasons transferred to the later scene.

LLOYD: *Critical Essays on the Plays of Shakespeare.*

The political movements of Henry IV.'s reign, as told by Shakespeare's standard authorities, Holinshed and Hall, offered little salient matter for the dramatist. Nevertheless it is here that he most decisively abandons the boldly reconstructive methods of Marlowe; here that he unfolds with most consummate power his own method, of creating character and detail within the limits of a general fidelity to recorded fact. His most direct divergences from the tale of the chroniclers amount to little more than compressions of isolated and scattered event. But he supplements their tale and interprets their silence with a prodigal magnificence of invention unapproached in the other Histories. Hence *Henry IV.* presents analogies to the group of brilliant Comedies with which it was nearly contemporary, not only in its obvious wealth of comic genius, but in the points at which this is exercised. The historic matter, like the serious story of *Twelfth Night* or *Much Ado,* is taken over without substantial change; while within its meshes plays a lambent humour which, ostensibly subordinate and by the way, in reality reveals the finer significance of the derived story itself, and forms, as literature, the crowning glory of the whole.

HERFORD: *The Eversley Shakespeare.*

DRAMATIS PERSONAE.

RUMOUR, *the Presenter.*
KING HENRY *the Fourth.*
HENRY, PRINCE OF WALES,
afterwards King Henry V.,
THOMAS, DUKE OF CLARENCE,
PRINCE JOHN OF LANCASTER,
PRINCE HUMPHREY OF GLOUCESTER,
} *his sons.*
EARL OF WARWICK.
EARL OF WESTMORELAND.
EARL OF SURREY.
GOWER.
HARCOURT.
BLUNT.
Lord Chief Justice of the King's Bench.
A Servant of the Chief-Justice.
EARL OF NORTHUMBERLAND.
SCROOP, *Archbishop of York.*
LORD MOWBRAY.
LORD HASTINGS.
LORD BARDOLPH.
SIR JOHN COLEVILE.
TRAVERS and MORTON, *retainers of Northumberland.*
SIR JOHN FALSTAFF.
His Page.
BARDOLPH.
PISTOL.
POINS.
PETO.
SHALLOW,
SILENCE,
country justices.
DAVY, *servant to Shallow.*
MOULDY, SHADOW, WART, FEEBLE, and BULLCALF, *recruits.*
FANG and SNARE, *sheriff's officers.*

LADY NORTHUMBERLAND.
LADY PERCY.
MISTRESS QUICKLY, *hostess of a tavern in Eastcheap.*
DOLL TEARSHEET.

Lords and Attendants; Porter, Drawers, Beadles, Grooms, etc.
A Dancer, speaker of the Epilogue.

SCENE: *England.*

The Second Part of
King Henry IV.

INDUCTION.

Warkworth. Before the castle.

Enter Rumour, painted full of tongues.

Rum. Open your ears; for which of you will stop
The vent of hearing when loud Rumour speaks?
I, from the orient to the drooping west,
Making the wind my post-horse, still unfold
The acts commenced on this ball of earth:
Upon my tongues continual slanders ride,
The which in every language I pronounce,
Stuffing the ears of men with false reports.
I speak of peace, while covert enmity
Under the smile of safety wounds the world:
And who but Rumour, who but only I,
Make fearful musters and prepared defence,
Whiles the big year, swoln with some other grief,
Is thought with child by the stern tyrant war,
And no such matter? Rumour is a pipe
Blown by surmises, jealousies, conjectures,
And of so easy and so plain a stop
That the blunt monster with uncounted heads,
The still-discordant wavering multitude,
Can play upon it. But what need I thus
My well-known body to anatomize

Among my household? Why is Rumour here?
I run before King Harry's victory;
Who in a bloody field by Shrewsbury
Hath beaten down young Hotspur and his troops,
Quenching the flame of bold rebellion
Even with the rebels' blood. But what mean I
To speak so true at first? my office is
To noise abroad that Harry Monmouth fell
Under the wrath of noble Hotspur's sword,
And that the king before the Douglas' rage
Stoop'd his anointed head as low as death.
This have I rumour'd through the peasant towns
Between that royal field of Shrewsbury
And this worm-eaten hold of ragged stone,
Where Hotspur's father, old Northumberland,
Lies crafty-sick: the posts come tiring on,
And not a man of them brings other news
Than they have learn'd of me: from Rumour's tongues
They bring smooth comforts false, worse than true wrongs. [*Exit.*

ACT FIRST.

Scene I.

The same.

Enter Lord Bardolph.

L. Bard. Who keeps the gate here, ho?

The porter opens the gate.

Where is the earl?

Port. What shall I say you are?

L. Bard. Tell thou the earl

That the Lord Bardolph doth attend him here.

Port. His lordship is walk'd forth into the orchard:
Please it your honour, knock but at the gate,
And he himself will answer.

Enter Northumberland.

L. Bard. Here comes the earl.
[*Exit Porter.*

North. What news, Lord Bardolph? every minute now
Should be the father of some stratagem:
The times are wild; contention, like a horse
Full of high feeding, madly hath broke loose,
And bears down all before him.

L. Bard. Noble earl,
I bring you certain news from Shrewsbury.

North. Good, an God will!

L. Bard. As good as heart can wish:
The king is almost wounded to the death;
And, in the fortune of my lord your son,
Prince Harry slain outright; and both the Blunts
Kill'd by the hand of Douglas; young Prince John
And Westmoreland and Stafford fled the field;
And Harry Monmouth's brawn, the hulk Sir John,
Is prisoner to your son: O, such a day,
So fought, so follow'd and so fairly won,
Came not till now to dignify the times,
Since Cæsar's fortunes!

North. How is this derived?
Saw you the field? came you from Shrewsbury?

L. Bard. I spake with one, my lord, that came from thence,
A gentleman well bred and of good name,

That freely render'd me these news for true.

North. Here comes my servant Travers, whom I sent
On Tuesday last to listen after news.

Enter Travers.

L. Bard. My lord, I over-rode him on the way:
And he is furnish'd with no certainties
More than he haply may retail from me.

North. Now, Travers, what good tidings comes with you?

Tra. My lord, Sir John Umfrevile turn'd me back
With joyful tidings; and, being better horsed,
Out-rode me. After him came spurring hard
A gentleman, almost forspent with speed,
That stopp'd by me to breathe his bloodied horse.
He ask'd the way to Chester; and of him
I did demand what news from Shrewsbury:
He told me that rebellion had bad luck,
And that young Harry Percy's spur was cold.
With that, he gave his able horse the head,
And bending forward struck his armed heels
Against the panting sides of his poor jade
Up to the rowel-head, and starting so
He seem'd in running to devour the way,
Staying no longer question.

North. Ha! Again:
Said he young Harry Percy's spur was cold?
Of Hotspur Coldspur? that rebellion
Had met ill luck?

L. Bard. My lord, I 'll tell you what;
If my young lord your son have not the day,
Upon mine honour, for a silken point
I 'll give my barony: never talk of it.

North. Why should that gentleman that rode by Travers
Give them such instances of loss?

L. Bard. Who, he?
He was some hilding fellow that had stolen
The horse he rode on, and, upon my life,
Spoke at a venture. Look, here comes more news.

Enter Morton.

North. Yea, this man's brow, like to a title-leaf,
Foretells the nature of a tragic volume:
So looks the strond whereon the imperious flood
Hath left a witness'd usurpation.
Say, Morton, didst thou come from Shrewsbury?

Mor. I ran from Shrewsbury, my noble lord;
Where hateful death put on his ugliest mask
To fright our party.

North. How doth my son and brother?
Thou tremblest; and the whiteness in thy cheek
Is apter than thy tongue to tell thy errand.
Even such a man, so faint, so spiritless,
So dull, so dead in look, so woe-begone,
Drew Priam's curtain in the dead of night,
And would have told him half his Troy was burnt;
But Priam found the fire ere he his tongue,
And I my Percy's death ere thou report'st it.
This thou wouldst say, 'Your son did thus and thus;
Your brother thus: so fought the noble Douglas:'
Stopping my greedy ear with their bold deeds:
But in the end, to stop my ear indeed,
Thou hast a sigh to blow away this praise,
Ending with 'Brother, son, and all are dead.'

Mor. Douglas is living, and your brother, yet;
But, for my lord your son,—
North. Why, he is dead.
See what a ready tongue suspicion hath!
He that but fears the thing he would not know
Hath by instinct knowledge from others' eyes
That what he fear'd is chanced. Yet speak, Morton;
Tell thou an earl his divination lies,
And I will take it as a sweet disgrace,
And make thee rich for doing me such wrong.
Mor. You are too great to be by me gainsaid:
Your spirit is too true, your fears too certain.
North. Yet, for all this, say not that Percy's dead.
I see a strange confession in thine eye:
Thou shakest thy head, and hold'st it fear or sin
To speak a truth. If he be slain, say so;
The tongue offends not that reports his death:
And he doth sin that doth belie the dead,
Not he which says the dead is not alive.
Yet the first bringer of unwelcome news
Hath but a losing office, and his tongue
Sounds ever after as a sullen bell,
Remember'd tolling a departing friend.
L. Bard. I cannot think, my lord, your son is dead.
Mor. I am sorry I should force you to believe
That which I would to God I had not seen;
But these mine eyes saw him in bloody state,
Rendering faint quittance, wearied and outbreathed,
To Harry Monmouth; whose swift wrath beat down
The never-daunted Percy to the earth,
From whence with life he never more sprung up.
In few, his death, whose spirit lent a fire

Even to the dullest peasant in his camp,
Being bruited once, took fire and heat away
From the best temper'd courage in his troops;
For from his metal was his party steel'd;
Which once in him abated, all the rest
Turn'd on themselves, like dull and heavy lead:
And as the thing that 's heavy in itself,
Upon enforcement flies with greatest speed,
So did our men, heavy in Hotspur's loss,
Lend to this weight such lightness with their fear
That arrows fled not swifter toward their aim
Than did our soldiers, aiming at their safety,
Fly from the field. Then was that noble Worcester
Too soon ta'en prisoner; and that furious Scot,
The bloody Douglas, whose well-labouring sword
Had three times slain the appearance of the king
'Gan vail his stomach and did grace the shame
Of those that turn'd their backs, and in his flight,
Stumbling in fear, we took. The sum of all
Is that the king hath won, and hath sent out
A speedy power to encounter you, my lord,
Under the conduct of young Lancaster
And Westmoreland. This is the news at full.

North. For this I shall have time enough to mourn.
In poison there is physic; and these news,
Having been well, that would have made me sick,
Being sick, have in some measure made me well:
And as the wretch, whose fever-weaken'd joints,
Like strengthless hinges, buckle under life,
Impatient of his fit, breaks like a fire
Out of his keeper's arms, even so my limbs,
Weaken'd with grief, being now enraged with grief,

Are thrice themselves. Hence, therefore, thou nice crutch!
A scaly gauntlet now with joints of steel
Must glove this hand: and hence, thou sickly quoif!
Thou are a guard too wanton for the head
Which princes, flesh'd with conquest, aim to hit.
Now bind my brows with iron; and approach
The ragged'st hour that time and spite dare bring
To frown upon the enraged Northumberland!
Let heaven kiss earth! now let not Nature's hand
Keep the wild flood confined! let order die!
And let this world no longer be a stage
To feed contention in a lingering act;
But let one spirit of the first-born Cain
Reign in all bosoms, that, each heart being set
On bloody courses, the rude scene may end,
And darkness be the burier of the dead!

Tra. This strained passion doth you wrong, my lord.

L. Bard. Sweet earl, divorce not wisdom from your honour.

Mor. The lives of all your loving complices
Lean on your health; the which, if you give o'er
To stormy passion, must perforce decay.
You cast the event of war, my noble lord,
And summ'd the account of chance, before you said
'Let us make head.' It was your presurmise,
That, in the dole of blows, your son might drop:
You knew he walk'd o'er perils, on an edge,
More likely to fall in than to get o'er;
You were advised his flesh was capable
Of wounds and scars, and that his forward spirit
Would lift him where most trade of danger ranged:

Yet did you say 'Go forth'; and none of this,
Though strongly apprehended, could restrain
The stiff-borne action: what hath then befallen,
Or what hath this bold enterprise brought forth,
More than that being which was like to be?

L. Bard. We all that are engaged to this loss
Knew that we ventured on such dangerous seas
That if we wrought out life 'twas ten to one;
And yet we ventured, for the gain proposed
Choked the respect of likely peril fear'd;
And since we are o'erset, venture again.
Come, we will all put forth, body and goods,

Mor. 'Tis more than time: and, my most noble lord,
I hear for certain, and do speak the truth,
The gentle Archbishop of York is up
With well-appointed powers: he is a man
Who with a double surety binds his followers.
My lord your son had only but the corpse,
But shadows and the shows of men, to fight;
For that same word, rebellion, did divide
The action of their bodies from their souls;
And they did fight with queasiness, constrain'd,
As men drink potions, that their weapons only
Seem'd on our side; but, for their spirits and souls,
This word, rebellion, it had froze them up,
As fish are in a pond. But now the bishop
Turns insurrection to religion:
Supposed sincere and holy in his thoughts,
He 's followed both with body and with mind;
And doth enlarge his rising with the blood
Of fair King Richard, scraped from Pomfret stones;
Derives from heaven his quarrel and his cause;

Tells them he doth bestride a bleeding land,
Gasping for life under great Bolingbroke;
And more and less do flock to follow him.

North. I knew of this before; but, to speak truth,
This present grief had wiped it from my mind.
Go in with me; and counsel every man
The aptest way for safety and revenge:
Get posts and letters, and make friends with speed:
Never so few, and never yet more need.

[*Exeunt.*

Scene II.

London. A street.

Enter Falstaff, with his Page bearing his sword and buckler.

Fal. Sirrah, you giant, what says the doctor to my water?

Page. He said, sir, the water itself was a good healthy water; but, for the party that owed it, he might have moe diseases than he knew for.

Fal. Men of all sorts take a pride to gird at me: the brain of this foolish-compounded clay, man, is not able to invent any thing that tends to laughter, more than I invent or is invented on me: I am not only witty in myself, but the cause that wit is in other men. I do here walk before thee like a sow that hath overwhelmed all her litter but one. If the prince put thee into my service for any other reason than to set me off, why then I have no judgement. Thou whoreson

mandrake, thou art fitter to be worn in my cap than to wait at my heels. I was never manned with an agate till now: but I will inset you neither in gold nor silver, but in vile apparel, and send you back again to your master, for a jewel,—the juvenal, the prince your master, whose chin is not yet fledged. I will sooner have a beard grow in the palm of my hand than he shall get one on his cheek; and yet he will not stick to say his face is a face-royal: God may finish it when he will, 'tis not a hair amiss yet: he may keep it still a face-royal, for a barber shall never earn sixpence out of it; and yet he 'll be crowing as if he had writ man ever since his father was a bachelor. He may keep his own grace, but he's almost out of mine, I can assure him. What said Master Dombledom about the satin for my short cloak and my slops?

Page. He said, sir, you should procure him better assurance than Bardolph: he would not take his band and yours; he liked not the security.

Fal. Let him be damned, like the glutton! pray God his tongue be hotter! A whoreson Achitophel! a rascally yea-forsooth knave! to bear a gentleman in hand, and then stand upon security! The whoreson smooth-pates do now wear nothing but high shoes, and bunches of keys at their girdles; and if a man is through with them in honest taking up, then they must stand upon security. I had as lief they would put ratsbane in my mouth as offer to stop it with security. I looked a' should have sent me two

and twenty yards of satin, as I am a true knight, and he sends me security. Well, he may sleep in security; for he hath the horn of abundance, and the lightness of his wife shines through it: and yet cannot he see, though he have his own lanthorn to light him. Where 's Bardolph?

Page. He 's gone into Smithfield to buy your worship a horse.

Fal. I bought him in Paul's, and he 'll buy me a horse in Smithfield: an I could get me but a wife in the stews, I were manned, horsed, and wived.

Enter the Lord Chief Justice and Servant.

Page. Sir, here comes the nobleman that committed the prince for striking him about Bardolph.

Fal. Wait close; I will not see him.

Ch. Just. What 's he that goes there?

Serv. Falstaff, an 't please your lordship.

Ch. Just. He that was in question for the robbery?

Serv. He, my lord: but he hath since done good service at Shrewsbury; and, as I hear, is now going with some charge to the Lord John of Lancaster.

Ch. Just. What, to York? Call him back again.

Serv. Sir John Falstaff!

Fal. Boy, tell him I am deaf.

Page. You must speak louder; my master is deaf.

Ch. Just. I am sure he is, to the hearing of any thing good. Go, pluck him by the elbow; I must speak with him.

Serv. Sir John.

Fal. What! a young knave, and begging! Is there not wars? is there not employment? doth not the king lack subjects? do not the rebels need soldiers? Though it be a shame to be on any side but one, it is worse shame to beg than to be on the worst side, were it worse than the name of rebellion can tell how to make it.

Serv. You mistake me, sir.

Fal. Why, sir, did I say you were an honest man? setting my knighthood and my soldiership aside, I had lied in my throat, if I had said so.

Serv. I pray you, sir, then set your knighthood and your soldiership aside; and give me leave to tell you, you lie in your throat, if you say I am any other than an honest man.

Fal. I give thee leave to tell me so! I lay aside that which grows to me! If thou gettest any leave of me, hang me; if thou takest leave, thou wert better be hanged. You hunt counter: hence! avaunt!

Serv. Sir, my lord would speak with you.

Ch. Just. Sir John Falstaff, a word with you.

Fal. My good lord! God give your lordship good time of day. I am glad to see your lordship abroad: I heard say your lordship was sick: I hope your lordship goes abroad by advice. Your lordship, though not clean past your youth, hath yet some smack of age in you, some relish of the saltness of time: and I most humbly beseech your lordship to have a reverend care of your health.

Ch. Just. Sir John, I sent for you before your expedition to Shrewsbury.

Fal. An 't please your lordship, I hear his majesty is returned with some discomfort from Wales.

Ch. Just. I talk not of his majesty: you would not come when I sent for you.

Fal. And I hear, moreover, his highness is fallen into this same whoreson apoplexy.

Ch. Just. Well, God mend him! I pray you, let me speak with you.

Fal. This apoplexy is, as I take it, a kind of lethargy, an 't please your worship; a kind of sleeping in the blood, a whoreson tingling.

Ch. Just. What tell you me of it? be it as it is.

Fal. It hath its original from much grief, from study and perturbation of the brain: I have read the cause of his effects in Galen: it is a kind of deafness.

Ch. Just. I think you are fallen into the disease; for you hear not what I say to you.

Fal. Very well, my lord, very well: rather, an 't please you, it is the disease of not listening, the malady of not marking, that I am troubled withal.

Ch. Just. To punish you by the heels would amend the attention of your ears; and I care not if I do become your physician.

Fal. I am as poor as Job, my lord, but not so patient: your lordship may minister the potion of imprisonment to me in respect of poverty; but how I should be your patient to follow your prescriptions, the wise may make some dram of a scruple, or indeed a scruple itself.

Ch. Just. I sent for you, when there were matters

against you for your life, to come speak with me.

Fal. As I was then advised by my learned counsel in the laws of this land-service, I did not come.

Ch. Just. Well, the truth is, Sir John, you live in great infamy.

Fal. He that buckles him in my belt cannot live in less.

Ch. Just. Your means are very slender, and your waste is great.

Fal. I would it were otherwise; I would my means were greater, and my waist slenderer.

Ch. Just. You have misled the youthful prince.

Fal. The young prince hath misled me: I am the fellow with the great belly, and he my dog.

Ch. Just. Well, I am loath to gall a new-healed wound: your day's service at Shrewsbury hath a little gilded over your night's exploit on Gads-hill: you may thank the unquiet time for your quiet o'er-posting that action.

Fal. My lord?

Ch. Just. But since all is well, keep it so: wake not a sleeping wolf.

Fal. To wake a wolf is as bad as to smell a fox.

Ch. Just. What! you are as a candle, the better part burnt out.

Fal. A wassail candle, my lord, all tallow: if I did say of wax, my growth would approve the truth.

Ch. Just. There is not a white hair on your face but should have his effect of gravity.

Fal. His effect of gravy, gravy, gravy.

Ch. Just. You follow the young prince up and down, like his ill angel.

Fal. Not so, my lord; your ill angel is light; but I hope he that looks upon me will take me without weighing: and yet, in some respects, I grant, I cannot go: I cannot tell. Virtue is of so little regard in these costermonger times that true valour is turned bear-herd: pregnancy is made a tapster, and hath his quick wit wasted in giving reckonings: all the other gifts appertinent to man, as the malice of this age shapes them, are not worth a gooseberry. You that are old consider not the capacities of us that are young; you do measure the heat of our livers with the bitterness of your galls: and we that are in the vaward of our youth, I must confess, are wags too.

Ch. Just. Do you set down your name in the scroll of youth, that are written down old with all the characters of age? Have you not a moist eye? a dry hand? a yellow cheek? a white beard? a decreasing leg? an increasing belly? is not your voice broken? your wind short? your chin double? your wit single? and every part about you blasted with antiquity? and will you yet call yourself young? Fie, fie, fie, Sir John!

Fal. My lord, I was born about three of the clock in the afternoon, with a white head and something a round belly. For my voice, I have lost it with halloing and singing of anthems. To approve my youth further, I will not: the truth is, I am only old in judgement and understand-

ing; and he that will caper with me for a thousand marks, let him lend me the money, and have at him. For the box of the ear that the prince gave you, he gave it like a rude prince, and you took it like a sensible lord. I have checked him for it, and the young lion repents; marry, not in ashes and sackcloth, but in new silk and old sack.

Ch. Just. Well, God send the prince a better companion!

Fal. God send the companion a better prince! I cannot rid my hands of him.

Ch. Just. Well, the king hath severed you and Prince Harry: I hear you are going with Lord John of Lancaster against the Archbishop and the Earl of Northumberland.

Fal. Yea; I thank your pretty sweet wit for it. But look you pray, all you that kiss my lady Peace at home, that our armies join not in a hot day; for, by the Lord, I take but two shirts out with me, and I mean not to sweat extraordinarily: if it be a hot day, and I brandish any thing but a bottle, I would I might never spit white again. There is not a dangerous action can peep out his head, but I am thrust upon it: well, I cannot last ever: but it was alway yet the trick of our English nation, if they have a good thing, to make it too common. If ye will needs say I am an old man, you should give me rest. I would to God my name were not so terrible to the enemy as it is: I were better to be eaten to death with a rust than to be scoured to nothing with perpetual motion.

Ch. Just. Well, be honest, be honest; and God bless your expedition!

Fal. Will your lordship lend me a thousand pound to furnish me forth?

Ch. Just. Not a penny, not a penny; you are too impatient to bear crosses. Fare you well: commend me to my cousin Westmoreland.

[*Exeunt Chief Justice and Servant.*

Fal. If I do, fillip me with a three-man beetle. A man can no more separate age and covetousness than a' can part young limbs and lechery: but the gout galls the one, and the pox pinches the other; and so both the degrees prevent my curses. Boy!

Page. Sir?

Fal. What money is in my purse?

Page. Seven groats and two pence.

Fal. I can get no remedy against this consumption of the purse: borrowing only lingers and lingers it out, but the disease is incurable. Go bear this letter to my Lord of Lancaster; this to the prince; this to the Earl of Westmoreland; and this to old Mistress Ursula, whom I have weekly sworn to marry since I perceived the first white hair on my chin. About it: you know where to find me. [*Exit Page.*] A pox of this gout! or, a gout of this pox! for the one or the other plays the rogue with my great toe. 'Tis no matter if I do halt; I have the wars for my colour, and my pension shall seem the more reasonable. A good wit will make use of any thing: I will turn diseases to commodity. [*Exit.*

Scene III.

York. The Archbishop's palace.

Enter the Archbishop, the Lords Hastings, Mowbray, and Bardolph.

Arch. Thus have you heard our cause and known our means;
And, my most noble friends, I pray you all,
Speak plainly your opinions of our hopes:
And first, lord marshal, what say you to it?

Mowb. I well allow the occasion of our arms;
But gladly would be better satisfied
How in our means we should advance ourselves
To look with forehead bold and big enough
Upon the power and puissance of the king.

Hast. Our present musters grow upon the file
To five and twenty thousand men of choice;
And our supplies live largely in the hope
Of great Northumberland, whose bosom burns
With an incensed fire of injuries.

L. Bard. The question then, Lord Hastings, standeth thus;
Whether our present five and twenty thousand
May hold up head without Northumberland?

Hast. With him, we may.

L. Bard. Yea, marry, there's the point:
But if without him we be thought too feeble,
My judgement is, we should not step too far
Till we had his assistance by the hand;
For in a theme so bloody-faced as this
Conjecture, expectation, and surmise
Of aids incertain should not be admitted.

Arch. 'Tis very true, Lord Bardolph; for indeed

It was young Hotspur's case at Shrewsbury.

L. Bard. It was, my lord; who lined himself with hope,
Eating the air on promise of supply,
Flattering himself in project of a power
Much smaller than the smallest of his thoughts.
And so, with great imagination
Proper to madmen, led his powers to death,
And winking leap'd into destruction.

Hast. But, by your leave, it never yet did hurt
To lay down likelihoods and forms of hope.

L. Bard. Yes, in this present quality of war;
Indeed the instant action—a cause on foot—
Lives so in hope as in an early spring,
We see the appearing buds; which to prove fruit,
Hope gives not so much warrant as despair
That frost will bite them. When we mean to build,
We first survey the plot, then draw the model;
And when we see the figure of the house,
Then must we rate the cost of the erection;
Which if we find outweighs ability,
What do we then but draw anew the model
In fewer offices, or at least desist
To build at all? Much more, in this great work,
Which is almost to pluck a kingdom down
And set another up, should we survey
The plot of situation and the model,
Consent upon a sure foundation,
Question surveyors, know our own estate,
How able such a work to undergo,
To weigh against his opposite; or else
We fortify in paper and in figures,
Using the names of men instead of men:

Like one that draws the model of a house
Beyond his power to build it; who, half through,
Gives o'er and leaves his part-created cost
A naked subject to the weeping clouds,
And waste for churlish winter's tyranny.

Hast. Grant that our hopes, yet likely of fair birth,
Should be still-born, and that we now possess'd
The utmost man of expectation,
I think we are a body strong enough,
Even as we are, to equal with the king.

L. Bard. What, is the king but five and twenty thousand?

Hast. To us no more; nay, not so much, Lord Bardolph.
For his divisions, as the times do brawl,
Are in three heads: one power against the French,
And one against Glendower; perforce a third
Must take up us: so is the unfirm king
In three divided; and his coffers sound
With hollow poverty and emptiness.

Arch. That he should draw his several strengths together
And come against us in full puissance,
Need not be dreaded.

Hast. If he should do so,
He leaves his back unarm'd, the French and Welsh
Baying him at the heels: never fear that.

L. Bard. Who is it like should lead his forces hither?

Hast. The Duke of Lancaster and Westmoreland;
Against the Welsh, himself and Harry Monmouth:
But who is substituted 'gainst the French,
I have no certain notice.

Arch. Let us on,
And publish the occasion of our arms.
The commonwealth is sick of their own choice;

Their over-greedy love hath surfeited:
An habitation giddy and unsure
Hath he that buildeth on the vulgar heart.
O thou fond many, with what loud applause
Didst thou beat heaven with blessing Bolingbroke,
Before he was what thou wouldst have him be!
And being now trimm'd in thine own desires,
Thou, beastly feeder, art so full of him,
That thou provokest thyself to cast him up.
So, so, thou common dog, didst thou disgorge
Thy glutton bosom of the royal Richard;
And now thou wouldst eat thy dead vomit up,
And howl'st to find it. What trust is in these times?
They that, when Richard lived, would have him die,
Are now become enamour'd on his grave:
Thou, that threw'st dust upon his goodly head
When through proud London he came sighing on
After the admired heels of Bolingbroke,
Criest now 'O earth, yield us that king again,
And take thou this!' O thoughts of men accursed!
Past and to come seems best; things present, worst.

Mowb. Shall we go draw our numbers, and set on?

Hast. We are time's subjects, and time bids be gone.

[*Exeunt.*

ACT SECOND.

Scene I.

London. A street.

Enter Hostess, Fang and his Boy with her, and Snare following.

Host. Master Fang, have you entered the action?
Fang. It is entered.
Host. Where 's your yeoman? Is 't a lusty yeoman? will a' stand to 't?
Fang. Sirrah, where 's Snare?
Host. O Lord, ay! good Master Snare.
Snare. Here, here.
Fang. Snare, we must arrest Sir John Falstaff.
Host. Yea, good Master Snare; I have entered him and all.
Snare. It may chance cost some of us our lives, for he will stab.
Host. Alas the day! take heed of him; he stabbed me in mine own house, and that most beastly: in good faith, he cares not what mischief he does, if his weapon be out: he will foin like any devil; he will spare neither man, woman, nor child.
Fang. If I can close with him, I care not for his thrust.
Host. No, nor I neither: I 'll be at your elbow.
Fang. An I but fist him once; an a' come but within my vice,—
Host. I am undone by his going; I warrant you, he 's an infinite thing upon my score. Good Master Fang, hold him sure: good Master Snare, let

him not 'scape. A' comes continually to Pie-corner—saving your manhoods—to buy a saddle; and he is indited to dinner to the Lubber's-head in Lumbert street, to Master Smooth's the silk-man: I pray ye, since my exion is entered and my case so openly known to the world, let him be brought in to his answer. A hundred mark is a long one for a poor lone woman to bear: and I have borne, and borne, and borne; and have been fubbed off, and fubbed off, and fubbed off, from this day to that day, that it is a shame to be thought on. There is no honesty in such dealing; unless a woman should be made an ass and a beast, to bear every knave's wrong. Yonder he comes; and that arrant malmsey-nose knave, Bardolph, with him. Do your offices, do your offices: Master Fang and Master Snare, do me, do me, do me your offices.

Enter Falstaff, Page, and Bardolph.

Fal. How now! whose mare's dead? what's the matter?

Fang. Sir John, I arrest you at the suit of Mistress Quickly.

Fal. Away, varlets! Draw, Bardolph: cut me off the villain's head: throw the quean in the channel.

Host. Throw me in the channel! I'll throw thee in the channel. Wilt thou? wilt thou? thou bastardly rogue! Murder, murder! Ah, thou honey-suckle villain! Wilt thou kill God's officers and the king's? Ah, thou honey-seed rogue! thou art a honey-seed, a man-queller, and a woman-queller.

Fal. Keep them off, Bardolph.

Fang. A rescue! a rescue!

Host. Good people, bring a rescue or two. Thou wo't, wo't thou? thou wo't, wo't ta? do, do, thou rogue! do, thou hemp-seed!

Fal. Away, you scullion! you rampallian! you fustilarian! I 'll tickle your catastrophe.

Enter the Lord Chief Justice, and his men.

Ch. Just. What is the matter? keep the peace here, ho!

Host. Good my lord, be good to me. I beseech you, stand to me.

Ch. Just. How now, Sir John! what are you brawling here?
Doth this become your place, your time and business?
You should have been well on your way to York.
Stand form him, fellow: wherefore hang'st upon him?

Host. O my most worshipful lord, an 't please your grace, I am a poor widow of Eastcheap, and he is arrested at my suit.

Ch. Just. For what sum?

Host. It is more than for some, my lord; it is for all, all I have. He hath eaten me out of house and home; he hath put all my substance into that fat belly of his: but I will have some of it out again, or I will ride thee o' nights like the mare.

Fal. I think I am as like to ride the mare, if I have any vantage ground to get up.

Ch. Just. How comes this, Sir John? Fie! what man of good temper would endure this tempest of exclamation? Are you not ashamed to en-

force a poor widow to so rough a course to come by her own?

Fal. What is the gross sum that I owe thee?

Host. Marry, if thou wert an honest man, thyself and the money too. Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin-chamber, at the roud table, by a sea-coal fire, upon Wednesday in Wheeson week, when the prince broke thy head for liking his father to a singing-man of Windsor, thou didst swear to me then, as I was washing thy wound, to marry me and make me my lady thy wife. Canst thou deny it? Did not good wife Keech, the butcher's wife, come in then and call me gossip Quickly? coming in to borrow a mess of vinegar; telling us she had a good dish of prawns; whereby thou didst desire to eat some; whereby I told thee they were ill for a green wound? And didst thou not, when she was gone down stairs, desire me to be no more so familiarity with such poor people; saying that ere long they should call me madam? And didst thou not kiss me and bid me fetch thee thirty shillings? I put thee now to thy book-oath: deny it, if thou canst.

Fal. My lord, this is a poor mad soul; and she says up and down the town that her eldest son is like you: she hath been in good case, and the truth is, poverty hath distracted her. But for these foolish officers, I beseech you I may have redress against them.

Ch. Just. Sir John, Sir John, I am well acquainted with your manner of wrenching the true cause

the false way. It is not a confident brow, nor the throng of words that come with such more than impudent sauciness from you, can thrust me from a level consideration: you have, as it appears to me, practised upon the easy-yielding spirit of this woman, and made her serve your uses both in purse and in person.

Host. Yea, in truth, my lord.

Ch. Just. Pray thee, peace. Pay her the debt you owe her, and unpay the villany you have done her: the one you may do with sterling money, and the other with current repentance.

Fal. My lord, I will not undergo this sneap without reply. You call honourable boldness impudent sauciness: if a man will make courtesy and say nothing, he is virtuous: no, my lord, my humble duty remembered, I will not be your suitor. I say to you, I do desire deliverance from these officers, being upon hasty employment in the king's affairs.

Ch. Just. You speak as having power to do wrong: but answer in the effect of your reputation, and satisfy the poor woman.

Fal. Come hither, hostess.

Enter Gower.

Ch. Just. Now, Master Gower, what news?

Gow. The king, my lord, and Harry Prince of Wales
Are near at hand: the rest the paper tells.

Fal. As I am a gentleman.

Host. Faith, you said so before.

Fal. As I am a gentleman. Come, no more words of it.

Host. By this heavenly ground I tread on, I must be fain to pawn both my plate and the tapestry of my dining-chambers.

Fal. Glasses, glasses, is the only drinking: and for thy walls, a pretty slight drollery, or the story of the Prodigal, or the German hunting in water-work, is worth a thousand of these bed-hangings and these fly-bitten tapestries. Let it be ten pound, if thou canst. Come, an 'twere not for thy humours, there 's not a better wench in England. Go, wash thy face, and draw the action. Come, thou must not be in this humour with me; dost not know me? come, come, I know thou wast set on to this.

Host. Pray thee, Sir John, let it be but twenty nobles: i' faith, I am loath to pawn my plate, so God save me, la!

Fal. Let it alone; I 'll make other shift: you 'll be a fool still.

Host. Well, you shall have it, though I pawn my gown. I hope you 'll come to supper. You 'll pay me all together?

Fal. Will I live? [*To Bardolph.*] Go, with her, with her; hook on, hook on.

Host. Will you have Doll Tearsheet meet you at supper?

Fal. No more words; let 's have her.

[*Exeunt Hostess, Bardolph, officers, and Boy.*

Ch. Just. I have heard better news.

Fal. What 's the news, my lord?

Ch. Just. Where lay the king last night?

Gow. At Basingstoke, my lord.

Fal. I hope, my lord, all 's well: what is the news, my lord?
Ch. Just. Come all his forces back?
Gow. No; fifteen hundred foot, five hundred horse,
Are march'd up to my Lord of Lancaster,
Against Northumberland and the Archbishop.
Fal. Comes the king back from Wales, my noble lord?
Ch. Just. You shall have letters of me presently:
Come, go along with me, good Master Gower.
Fal. My lord!
Ch. Just. What 's the matter?
Fal. Master Gower, shall I entreat you with me to dinner?
Gow. I must wait upon my good lord here; I thank you, good Sir John.
Ch. Just. Sir John, you loiter here too long, being you are to take soldiers up in counties as you go.
Fal. Will you sup with me, Master Gower?
Ch. Just. What foolish master taught you these manners, Sir John?
Fal. Master Gower, if they become me not, he was a fool that taught them me. This is the right fencing grace, my lord; tap for tap, and so part fair.
Ch. Just. Now the Lord lighten thee! thou art a great fool. [*Exeunt.*

Scene II.

London. Another street.

Enter Prince Henry and Poins.

Prince. Before God, I am exceeding weary.

Poins. Is 't come to that? I had thought weariness durst not have attached one of so high blood.

Prince. Faith, it does me; though it discolours the complexion of my greatness to acknowledge it. Doth it not show vilely in me to desire small beer?

Poins. Why, a prince should not be so loosely studied as to remember so weak a composition.

Prince. Belike then my appetite was not princely got; for, by my troth, I do now remember the poor creature, small beer. But, indeed, these humble considerations make me out of love with my greatness. What a disgrace is it to me to remember thy name! or to know thy face tomorrow! or take note how many pair of silk stockings thou hast, viz. these, and those that were thy peach-coloured ones! or to bear the inventory of thy shirts; as, one for superfluity, and another for use! But that the tennis-court-keeper knows better than I; for it is a low ebb of linen with thee when thou keepest not racket there; as thou hast not done a great while, because the rest of thy low countries have made a shift to eat up thy holland: and God knows, whether those that bawl out the ruins of thy linen shall inherit his kingdom: but the mid-

wives say the children are not in the fault; whereupon the world increases, and kindreds are mightily strengthened.

Poins. How ill it follows, after you have laboured so hard, you should talk so idly! Tell me, how many good young princes would do so, their fathers being so sick as yours at this time is?

Prince. Shall I tell thee one thing, Poins?

Poins. Yes, faith; and let it be an excellent good thing.

Prince. It shall serve among wits of no higher breeding than thine.

Poins. Go to; I stand the push of your one thing that you will tell.

Prince. Marry, I tell thee, it is not meet that I should be sad, now my father is sick: albeit I could tell to thee, as to one it pleases me, for fault of a better, to call my friend, I could be sad, and sad indeed too.

Poins. Very hardly upon such a subject.

Prince. By this hand, thou thinkest me as far in the devil's book as thou and Falstaff for obduracy and persistency: let the end try the man. But I tell thee, my heart bleeds inwardly that my father is so sick: and keeping such vile company as thou art hath in reason taken from me all ostentation of sorrow.

Poins. The reason?

Prince. What wouldst thou think of me, if I should weep?

Poins. I would think thee a most princely hypocrite.

Prince. It would be every man's thought; and thou

art a blessed fellow to think as every man thinks: never a man's thought in the world keeps the road-way better than thine: every man would think me an hypocrite indeed. And what accites your most worshipful thought to think so?

Poins. Why, because you have been so lewd, and so much engraffed to Falstaff.

Prince. And to thee.

Poins. By this light, I am well spoke on; I can hear it with mine own ears: the worst that they can say of me is that I am a second brother, and that I am a proper fellow of my hands; and those two things, I confess, I cannot help. By the mass, here comes Bardolph.

Enter Bardolph and Page.

Prince. And the boy that I gave Falstaff: a' had him from me Christian; and look, if the fat villain have not transformed him ape.

Bard. God save your grace!

Prince. And yours, most noble Bardolph!

Bard. Come, you virtuous ass, you bashful fool, must you be blushing? wherefore blush you now? What a maidenly man-at-arms are you become! Is 't such a matter to get a pottle-pot's maidenhead?

Page. A' calls me e'en now, my lord, through a red lattice, and I could discern no part of his face from the window: at last I spied his eyes; and methought he had made two holes in the alewife's new petticoat and so peeped through.

Prince. Has not the boy profited?

Bard. Away, you whoreson upright rabbit, away!

Page. Away, you rascally Althæa's dream, away!

Prince. Instruct us, boy; what dream, boy?

Page. Marry, my lord, Althæa dreamed she was delivered of a fire-brand; and therefore I call him her dream.

Prince. A crown's worth of good interpretation: there 'tis, boy.

Poins. O, that this good blossom could be kept from cankers! Well, there is sixpence to preserve thee

Bard. And you do not make him hanged among you, the gallows shall have wrong.

Prince. And how doth thy master, Bardolph?

Bard. Well, my lord. He heard of your grace's coming to town: there 's a letter for you.

Poins. Delivered with good respect. And how doth the martlemas, your master?

Bard. In bodily health, sir.

Poins. Marry, the immortal part needs a physician; but that moves not him: though that be sick, it dies not.

Prince. I do allow this wen to be as familiar with me as my dog; and he holds his place; for look you how he writes.

Poins. [*Reads*] 'John Falstaff, knight,'—every man must know that, as oft as he has occasion to name himself: even like those that are kin to the king; for they never prick their finger but they say, 'There 's some of the king's blood spilt.' 'How comes that?' says he, that takes upon him not to conceive. The answer is as ready as a borrower's cap, 'I am the king's poor cousin, sir.'

Prince. Nay, they will be kin to us, or they will fetch it from Japhet. But to the letter:

Poins. [*Reads*] 'Sir John Falstaff, knight to the son of the king, nearest his father, Harry Prince of Wales, greeting.' Why, this is a certificate.

Prince. Peace!

Poins. [*Reads*] 'I will imitate the honourable Romans in brevity:' he sure means brevity in breath, short-winded. 'I commend me to thee, I commend thee, and I leave thee. Be not too familiar with Poins; for he misuses thy favours so much, that he swears thou art to marry his sister Nell. Repent at idle times as thou mayest; and so, farewell.

'Thine, by yea and no, which is as much as to say, as thou usest him, JACK FALSTAFF with my familiars, JOHN with my brothers and sisters, and SIR JOHN with all Europe.'

My lord, I 'll steep this letter in sack, and make him eat it.

Prince. That 's to make him eat twenty of his words. But do you use me thus, Ned? must I marry your sister?

Poins. God send the wench no worse fortune! But I never said so.

Prince. Well, thus we play the fools with the time; and the spirits of the wise sit in the clouds and mock us. Is your master here in London?

Bard. Yea, my lord.

Prince. Where sups he? doth the old boar feed in the old frank?

Bard. At the old place, my lord, in Eastcheap.

Prince. What company?

Page. Ephesians, my lord, of the old church.

Prince. Sup any women with him?

Page. None, my lord, but old Mistress Quickly and Mistress Doll Tearsheet.

Prince. What pagan may that be?

Page. A proper gentlewoman, sir, and a kinswoman of my master's.

Prince. Even such kin as the parish heifers are to the town bull. Shall we steal upon them, Ned, at supper?

Poins. I am your shadow, my lord; I 'll follow you.

Prince. Sirrah, you boy, and Bardolph, no word to your master that I am yet come to town: there 's for your silence.

Bard. I have no tongue, sir.

Page. And for mine, sir, I will govern it.

Prince. Fare you well; go. [*Exeunt Bardolph and Page.*] This Doll Tearsheet should be some road.

Poins. I warrant you, as common as the way between Saint Alban's and London.

Prince. How might we see Falstaff bestow himself to-night in his true colours, and not ourselves be seen?

Poins. Put on two leathern jerkins and aprons, and wait upon him at his table as drawers.

Prince. From a god to a bull? a heavy descension! it was Jove's case. From a prince to a prentice? a low transformation! that shall be mine; for in every thing the purpose must weigh with the folly. Follow me, Ned. [*Exeunt.*

Scene III.

Warkworth. Before the castle.

Enter Northumberland, Lady Northumberland, and Lady Percy.

North. I pray thee, loving wife, and gentle daughter,
Give even way unto my rough affairs:
Put not you on the visage of the times,
And be like them to Percy troublesome.

Lady N. I have given over, I will speak no more:
Do what you will; your wisdom be your guide.

North. Alas, sweet wife, my honour is at pawn;
And, but my going, nothing can redeem it.

Lady P. O yet, for God's sake, go not to these wars!
The time was, father, that you broke your word,
When you were more endear'd to it than now;
When your own Percy, when my heart's dear Harry,
Threw many a northward look to see his father
Bring up his powers; but he did long in vain.
Who then persuaded you to stay at home?
There were two honours lost, yours and your son's.
For yours, the God of heaven brighten it!
For his, it stuck upon him as the sun
In the grey vault of heaven, and by his light
Did all the chivalry of England move
To do brave acts: he was indeed the glass
Wherein the noble youth did dress themselves:
He had no legs that practised not his gait;
And speaking thick, which nature made his blemish,
Became the accents of the valiant;
For those that could speak low and tardily
Would turn their own perfection to abuse,

To seem like him: so that in speech, in gait,
In diet, in affections of delight,
In military rules, humours of blood,
He was the mark and glass, copy and book,
That fashion'd others. And him, O wondrous him!
O miracle of men! him did you leave,
Second to none, unseconded by you,
To look upon the hideous god of war
In disadvantage; to abide a field
Where nothing but the sound of Hotspur's name
Did seem defensible: so you left him.
Never, O never, do his ghost the wrong
To hold your honour more precise and nice
With others than with him! let them alone:
The marshal and the archbishop are strong:
Had my sweet Harry had but half their numbers,
To-day might I, hanging on Hotspur's neck,
Have talk'd of Monmouth's grave.

North. Beshrew your heart,
Fair daughter, you do draw my spirits from me
With new lamenting ancient oversights.
But I must go and meet with danger there,
Or it will seek me in another place
And find me worse provided.

Lady N. O, fly to Scotland,
Till that the nobles and the armed commons
Have of their puissance made a little taste.

Lady P. If they get ground and vantage of the king,
Then join you with them, like a rib of steel,
To make strength stronger; but, for all our loves,
First let them try themselves. So did your son;
He was so suffer'd: so came I a widow;

And never shall have length of life enough
To rain upon remembrance with mine eyes,
That it may grow and sprout as high as heaven,
For recordation to my noble husband.

North. Come, come, go in with me. 'Tis with my mind
As with the tide swell'd up unto his height,
That makes a still-stand, running neither way:
Fain would I go to meet the archbishop,
But many thousand reasons hold me back.
I will resolve for Scotland: there am I,
Till time and vantage crave my company. [*Exeunt.*

Scene IV.

London. The Boar's-head Tavern in Eastcheap.

Enter two Drawers.

First Draw. What the devil hast thou brought there? apple-johns? thou knowest Sir John cannot endure an apple-john.

Sec. Draw. Mass, thou sayest true. The prince once set a dish of apple-johns before him, and told him there were five more Sir Johns; and, putting off his hat, said, 'I will now take my leave of these six dry, round, old, withered knights.' It angered him to the heart: but he hath forgot that.

First Draw. Why, then, cover, and set them down: and see if thou canst find out Sneak's noise; Mistress Tearsheet would fain hear some music. Dispatch: the room where they supped is too hot; they 'll come in straight.

Sec. Draw. Sirrah, here will be the prince and Master

Poins anon; and they will put on two of our jerkins and aprons; and Sir John must not know of it: Bardolph hath brought word.

First Draw. By the mass, here will be old utis: it will be an excellent stratagem.

Sec. Draw. I 'll see if I can find out Sneak. [*Exit.*

Enter Hostess and Doll Tearsheet.

Host. I' faith, sweetheart, methinks now you are in an excellent good temperality: your pulsidge beats as extraordinarily as heart would desire; and your colour, I warrant you, is as red as any rose, in good truth, la! But, i' faith, you have drunk too much canaries; and that 's a marvellous searching wine, and it perfumes the blood ere one can say 'What 's this?' How do you now?

Dol. Better than I was: hem!

Host. Why, that 's well said; a good heart 's worth gold. Lo, here comes Sir John.

Enter Falstaff.

Fal. [*Singing*] 'When Arthur first in court'—Empty the jordan. [*Exit First Drawer*—[*Singing*] 'And was a worthy king.' How now, Mistress Doll!

Host. Sick of a calm; yea, good faith.

Fal. So is all her sect; an they be once in a calm, they are sick.

Dol. You muddy rascal, is that all the comfort you give me?

Fal. You make fat rascals, Mistress Doll.

Dol. I make them! gluttony and diseases make them; I make them not.

Fal. If the cook help to make the gluttony, you help to make the diseases, Doll: we catch of you, Doll, we catch of you; grant that, my poor virtue, grant that.

Dol. Yea, joy, our chains and our jewels.

Fal. 'Your brooches, pearls, and ouches': for to serve bravely is to come halting off, you know; to come off the breach with his pike bent bravely, and to surgery bravely; to venture upon the charged chambers bravely,—

Dol. Hang yourself, you muddy conger, hang yourself!

Host. By my troth, this is the old fashion; you two never meet but you fall to some discord: you are both, i' good truth, as rheumatic as two dry toasts; you cannot one bear with another's confirmities. What the good-year! one must bear, and that must be you: you are the weaker vessel, as they say, the emptier vessel.

Dol. Can a weak empty vessel bear such a huge full hogshead? there 's a whole merchant's venture of Bourdeaux stuff in him; you have not seen a hulk better stuffed in the hold. Come, I 'll be friends with thee, Jack: thou art going to the wars; and whether I shall ever see thee again or no, there is nobody cares.

Re-enter First Drawer.

First Draw. Sir, Ancient Pistol 's below, and would speak with you.

Dol. Hang him, swaggering rascal! let him not come hither: it is the foul-mouthedst rogue in England.

Host. If he swagger, let him not come here: no, by my faith; I must live among my neighbours; I 'll no swaggerers: I am in good name and fame with the very best: shut the door; there comes no swaggerers here: I have not lived all this while, to have swaggering now: shut the door, I pray you.

Fal. Dost thou hear, hostess?

Host. Pray ye, pacify yourself, Sir John: there comes no swaggerers here.

Fal. Dost thou hear? it is mine ancient.

Host. Tilly-fally, Sir John, ne'er tell me: your ancient swaggerer comes not in my doors. I was before Master Tisick, the deputy, t' other day; and, as he said to me, 'twas no longer ago than Wednesday last, 'I, good faith, neighbour Quickly,' says he; Master Dumbe, our minister, was by then; 'neighbour Quickly,' says he, 'receive those that are civil; for,' said he, 'you are in an ill name;' now a' said so, I can tell whereupon; 'for,' says he, 'you are an honest woman, and well thought on; therefore take heed what guests you receive: receive,' says he, 'no swaggering companions.' There comes none here: you would bless you to hear what he said: no, I 'll no swaggerers.

Fal. He 's no swaggerer, hostess; a tame cheater, i' faith; you may stroke him as gently as a puppy greyhound: he 'll not swagger with a Barbary hen, if her feathers turn back in any show of resistance. Call him up, drawer.

[*Exit First Drawer.*

Host. Cheater, call you him? I will bar no honest man my house, nor no cheater: but I do not love swaggering, by my troth; I am the worse, when one says swagger: feel, masters, how I shake; look you, I warrant you.

Dol. So you do, hostess.

Host. Do I? yea, in very truth, do I, an 'twere an aspen leaf: I cannot abide swaggerers.

Enter Pistol, Bardolph, and Page.

Pist. God save you, Sir John!

Fal. Welcome, Ancient Pistol. Here, Pistol, I charge you with a cup of sack: do you discharge upon mine hostess.

Pist. I will discharge upon her, Sir John, with two bullets.

Fal. She is pistol-proof, sir; you shall hardly offend her.

Host. Come, I 'll drink no proofs nor no bullets: I 'll drink no more than will do me good, for no man's pleasure, I.

Pist. Then to you, Mistress Dorothy; I will charge you.

Dol. Charge me! I scorn you, scurvy companion. What! you poor, base, rascally, cheating, lack-linen mate! Away, you mouldy rogue, away! I am meat for your master.

Pist. I know you, Mistress Dorothy.

Dol. Away, you cut-purse rascal! you filthy bung, away! by this wine, I 'll thrust my knife in your mouldy chaps, an you play the saucy cuttle with me. Away, you bottle-ale rascal! you basket-

hilt stale juggler, you! Since when, I pray you, sir? God's light, with two points on your shoulder? much!

Pist. God let me not live, but I will murder your ruff for this.

Fal. No more, Pistol; I would not have you go off here: discharge yourself of our company, Pistol.

Host. No, good Captain Pistol; not here, sweet captain.

Dol. Captain! thou abominable damned cheater, art thou not ashamed to be called captain? An captains were of my mind, they would truncheon you out, for taking their names upon you before you have earned them. You a captain! you slave, for what? for tearing a poor whore's ruff in a bawdy-house? He a captain! hang him, rogue! he lives upon mouldy stewed prunes and dried cakes. A captain! God's light, these villains will make the word as odious as the word 'occupy'; which was an excellent good word before it was ill sorted: therefore captains had need look to 't.

Bard. Pray thee, go down, good ancient.

Fal. Hark thee hither, Mistress Doll.

Pist. Not I: I tell thee what, Corporal Bardolph, I could tear her: I 'll be revenged of her.

Page. Pray thee, go down.

Pist. I 'll see her damned first; to Pluto's damned lake, by this hand, to the infernal deep, with Erebus and tortures vile also. Hold hook and line, say I. Down, down, dogs! down, faitors! Have we not Hiren here?

Host. Good Captain Peesel, be quiet; 'tis very late, i' faith: I beseek you now, aggravate your choler.

Pist. These be good humours, indeed! Shall pack-horses,
And hollow pamper'd jades of Asia,
Which cannot go but thirty mile a day,
Compare with Cæsars, and with Cannibals,
And Trojan Greeks? nay, rather damn them with
King Cerberus; and let the welkin roar.
Shall we fall foul for toys?

Host. By my troth, captain, these are very bitter words.

Bard. Be gone, good ancient: this will grow to a brawl anon.

Pist. Die men like dogs! give crowns like pins!
Have we not Hiren here?

Host. O' my word, captain, there 's none such here.
What the good-year! do you think I would deny her? For God's sake be quiet.

Pist. Then feed, and be fat, my fair Calipolis.
Come, give 's some sack.
'Si fortune me tormente, sperato me contento.'
Fear we broadsides? no, let the fiend give fire:
Give me some sack: and, sweetheart, lie thou there.
[*Laying down his sword.*
Come we to full points here; and are etceteras nothing?

Fal. Pistol, I would be quiet.

Pist. Sweet knight, I kiss thy neaf: what! we have seen the seven stars.

Dol. For God's sake, thrust him down stairs: I cannot endure such a fustian rascal.

Pist. Thrust him down stairs! know we not Galloway nags?

Fal. Quoit him down, Bardolph, like a shove-goat shilling: nay, an a' do nothing but speak nothing, a' shall be nothing here.

Bard. Come, get you down stairs.

Pist. What! shall we have incision? shall we imbrue?

[*Snatching up his sword.*

Then death rock me asleep, abridge my doleful days!
Why, then, let grievous, ghastly, gaping wounds
Untwine the Sisters Three! Come, Atropos, I say!

Host. Here 's goodly stuff toward!

Fal. Give me my rapier, boy.

Dol. I pray thee, Jack, I pray thee, do not draw.

Fal. Get you down stairs.

[*Drawing, and driving Pistol out.*

Host. Here 's a goodly tumult! I 'll forswear keeping house, afore I 'll be in these tirrits and frights. So; murder, I warrant now. Alas, alas! put up your naked weapons, put up your naked weapons. [*Exeunt Pistol and Bardolph.*

Dol. I pray thee, Jack, be quiet; the rascal 's gone. Ah, you whoreson little valiant villain, you!

Host. Are you not hurt i' the groin? methought a' made a shrewd thrust at your belly.

Re-enter Bardolph.

Fal. Have you turned him out o' doors?

Bard. Yea, sir. The rascal 's drunk: you have hurt him, sir, i' the shoulder.

Fal. A rascal! to brave me!

Dol. Ah, you sweet little rogue, you! Alas, poor ape, how thou sweatest! come, let me wipe thy face; come on, you whoreson chops: ah, rogue! i' faith, I love thee: thou art as valorous as Hector of Troy, worth five of Agamemnon, and ten times better than the Nine Worthies: ah, villain!

Fal. A rascally slave! I will toss the rogue in a blanket.

Dol. Do, an thou darest for thy heart: an thou dost, I 'll canvass thee between a pair of sheets.

Enter Music.

Page. The music is come, sir.

Fal. Let them play. Play, sirs. Sit on my knee, Doll. A rascal bragging slave! the rogue fled from me like quicksilver.

Dol. I' faith, and thou followedst him like a church. Thou whoreson little tidy Bartholomew boar-pig, when wilt thou leave fighting o' days and foining o' nights, and begin to patch up thine old body for heaven?

Enter, behind, Prince Henry and Poins, disguised.

Fal. Peace, good Doll! do not speak like a death's-head; do not bid me remember mine end.

Dol. Sirrah, what humour 's the prince of?

Fal. A good shallow young fellow: a' would have made a good pantler, a' would ha' chipped bread well.

Dol. They say Poins has a good wit.

Fal. He a good wit? hang him, baboon! his wit 's

as thick as Tewksbury mustard; there 's no more conceit in him than is in a mallet.

Dol. Why does the prince love him so, then?

Fal. Because their legs are both of a bigness; and a' plays at quoits well; and eats conger and fennel; and drinks off candles' ends for flap-dragons; and rides the wild-mare with the boys; and jumps upon joined-stools; and swears with a good grace; and wears his boots very smooth, like unto the sign of the leg; and breeds no bate with telling of discreet stories; and such other gambol faculties a' has, that show a weak mind and an able body, for the which the prince admits him: for the prince himself is such another; the weight of a hair will turn the scales between their avoirdupois.

Prince. Would not this nave of a wheel have his ears cut off?

Poins. Let 's beat him before his whore.

Prince. Look, whether the withered elder hath not his poll clawed like a parrot.

Poins. Is it not strange that desire should so many years outlive performance?

Fal. Kiss me, Doll.

Prince. Saturn and Venus this year in conjunction! what says the almanac to that?

Poins. And, look, whether the fiery Trigon, his man, be not lisping to his master's old tables, his note-book, his counsel-keeper.

Fal. Thou dost give me flattering busses.

Dol. By my troth, I kiss thee with a most constant heart.

Fal. I am old, I am old.

Dol. I love thee better than I love e'er a scurvy young boy of them all.

Fal. What stuff wilt have a kirtle of? I shall receive money o' Thursday: shalt have a cap to-morrow. A merry song, come: it grows late; we 'll to bed. Thou 'lt forget me when I am gone.

Dol. By my troth, thou 'lt set me a-weeping, an thou sayest so: prove that ever I dress myself handsome till thy return: well, hearken at the end.

Fal. Some sack, Francis.

Prince. *Poins.* } Anon, anon, sir. [*Coming forward.*

Fal. Ha! a bastard son of the king's? And art not thou Poins his brother?

Prince. Why, thou globe of sinful continents, what a life dost thou lead!

Fal. A better than thou: I am a gentleman; thou art a drawer.

Prince. Very true, sir; and I come to draw you out by the ears.

Host. O, the Lord preserve thy good grace! by my troth, welcome to London. Now, the Lord bless that sweet face of thine! O Jesu, art you come from Wales?

Fal. Thou whoreson mad compound of majesty, by this light flesh and corrupt blood, thou art welcome.

Dol. How, you fat fool! I scorn you.

Poins. My lord, he will drive you out of your revenge and turn all to a merriment, if you take not the heat.

Prince. You whoreson candle-mine, you, how vilely did you speak of me even now before this honest, virtuous, civil gentlewoman!

Host. God's blessing of your good heart! and so she is, by my troth.

Fal. Didst thou hear me?

Prince. Yea, and you knew me, as you did when you ran away by Gadshill: you knew I was at your back, and spoke it on purpose to try my patience.

Fal. No, no, no; not so; I did not think thou wast within hearing.

Prince. I shall drive you then to confess the wilful abuse; and then I know how to handle you.

Fal. No abuse, Hal, o' mine honour; no abuse.

Prince. Not to dispraise me, and call me pantler and bread-chipper and I know not what?

Fal. No abuse, Hal.

Poins. No abuse?

Fal. No abuse, Ned, i' the world; honest Ned, none. I dispraised him before the wicked, that the wicked might not fall in love with him; in which doing, I have done the part of a careful friend and a true subject, and thy father is to give me thanks for it. No abuse, Hal: none, Ned, none: no, faith, boys, none.

Prince. See now, whether pure fear and entire cowardice doth not make thee wrong this virtuous gentlewoman to close with us. Is she of the wicked? is thine hostess here of the wicked? or is thy boy of the wicked? or honest Bardolph, whose zeal burns in his nose, of the wicked?

Poins. Answer, thou dead elm, answer.

Fal. The fiend hath pricked down Bardolph irrecoverable; and his face is Lucifer's privy-kitchen, where he doth nothing but roast malt-worms. For the boy, there is a good angel about him; but the devil outbids him too.

Prince. For the women?

Fal. For one of them, she is in hell already, and burns poor souls. For the other, I owe her money; and whether she be damned for that, I know not.

Host. No, I warrant you.

Fal. No, I think thou art not; I think thou art quit for that. Marry, there is another indictment upon thee, for suffering flesh to be eaten in thy house, contrary to the law; for the which I think thou wilt howl.

Host. All victuallers do so: what 's a joint of mutton or two in a whole Lent?

Prince. You, gentlewoman,—

Dol. What says your grace?

Fal. His grace says that which his flesh rebels against.

[*Knocking within.*

Host. Who knocks so loud at door? Look to the door there, Francis.

Enter Peto.

Prince. Peto, how now! what news?

Peto. The king your father is at Westminster;
And there are twenty weak and wearied posts
Come from the north: and, as I came along,

I met and overtook a dozen captains,
Bare-headed, sweating, knocking at the taverns,
And asking every one for Sir John Falstaff.

Prince. By heaven, Poins, I feel me much to blame,
So idly to profane the precious time;
When tempest of commotion, like the south
Borne with black vapour, doth begin to melt,
And drop upon our bare unarmed heads.
Give me my sword and cloak. Falstaff, good night.
[*Exeunt Prince Henry, Poins, Peto, and Bardolph.*

Fal. Now comes in the sweetest morsel of the night, and we must hence, and leave it unpicked. [*Knocking within.*] More knocking at the door!

Re-enter Bardolph.

How now! what 's the matter?

Bard. You must away to court, sir, presently;
A dozen captains stay at door for you.

Fal. [*To the Page.*] Pay the musicians, sirrah. Farewell, hostess; farewell, Doll. You see, my good wenches, how men of merit are sought after: the undeserver may sleep, when the man of action is called on. Farewell, good wenches: if I be not sent away post, I will see you again ere I go.

Dol. I cannot speak; if my heart be not ready to burst,—well, sweet Jack, have a care of thyself.

Fal. Farewell, farewell. [*Exeunt Falstaff and Bardolph.*

Host. Well, fare thee well: I have known thee these twenty nine years, come peacod-time; but an honester and truer-hearted man,—well fare thee well.

Bard. [*Within*] Mistress Tearsheet!

Host. What 's the matter?

Bard. [*Within*] Bid Mistress Tearsheet come to my master.

Host. O, run, Doll, run; run, good Doll: come. [*She comes blubbered.*] Yea, will you come, Doll? [*Exeunt.*

ACT THIRD.

Scene I.

Westminster. The palace.

Enter the King in his nightgown, with a Page.

King. Go call the Earls of Surrey and of Warwick;
But, ere they come, bid them o'er-read these letters
And well consider of them: make good speed.
[*Exit Page.*
How many thousand of my poorest subjects
Are at this hour asleep! O sleep, O gentle sleep,
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness?
Why rather, sleep, liest thou in smoky cribs,
Upon uneasy pallets stretching thee,
And hush'd with buzzing night-flies to thy slumber,
Than in the perfumed chambers of the great,
Under the canopies of costly state,
And lull'd with sound of sweetest melody?
O thou dull god, why liest thou with the vile
In loathsome beds, and leavest the kingly couch
A watch-case or a common 'larum-bell?

Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge,
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them
With deafening clamour in the slippery clouds,
That, with the hurly, death itself awakes?
Canst thou, O partial sleep, give thy repose
To the wet sea-boy in an hour so rude;
And in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a king? Then happy low, lie down!
Uneasy lies the head that wears a crown.

Enter Warwick and Surrey.

War. Many good morrows to your majesty!

King. Is it good morrow, lords?

War. 'Tis one o'clock, and past.

King. Why, then, good morrow to you all, my lords.
Have you read o'er the letters that I sent you?

War. We have, my liege.

King. Then you perceive the body of our kingdom
How foul it is; what rank diseases grow,
And with what danger, near the heart of it.

War. It is but as a body yet distemper'd;
Which to his former strength may be restored
With good advice and little medicine:
My Lord Northumberland will soon be cool'd.

King. O God! that one might read the book of fate,
And see the revolution of the times
Make mountains level, and the continent,

Weary of solid firmness, melt itself
Into the sea! and, other times, to see
The beachy girdle of the ocean
Too wide for Neptune's hips; how chances mock
And changes fill the cup of alteration
With divers liquors! O, if this were seen,
The happiest youth, viewing his progress through,
What perils past, what crosses to ensue,
Would shut the book, and sit him down and die.
'Tis not ten years gone
Since Richard and Northumberland, great friends,
Did feast together, and in two years after
Were they at wars: it is but eight years since
This Percy was the man nearest my soul;
Who like a brother toil'd in my affairs,
And laid his love and life under my foot;
Yea, for my sake, even to the eyes of Richard
Gave him defiance. But which of you was by—
You, cousin Nevil, as I may remember—
[*To Warwick.*
When Richard, with his eye brimful of tears,
Then check'd and rated by Northumberland,
Did speak these words, now proved a prophecy?
'Northumberland, thou ladder by the which
My cousin Bolingbroke ascends my throne;'
Though then, God knows, I had no such intent,
But that necessity so bow'd the state,
That I and greatness were compell'd to kiss:
'The time shall come,' thus did he follow it,
'The time will come, that foul sin, gathering head,
Shall break into corruption:' so went on,

Foretelling this same time's condition,
And the division of our amity.

War. There is a history in all men's lives,
Figuring the nature of the times deceased;
The which observed, a man may prophesy,
With a near aim, of the main chance of things
As yet not come to life, which in their seeds
And weak beginnings lie intreasured.
Such things become the hatch and brood of time;
And by the necessary form of this
King Richard might create a perfect guess
That great Northumberland, then false to him,
Would of that seed grow to a greater falseness;
Which should not find a ground to root upon,
Unless on you.

King. Are these things then necessities?
Then let us meet them like necessities
And that same word even now cries out on us:
They say the bishop and Northumberland
Are fifty thousand strong.

War. It cannot be, my lord;
Rumour doth double, like the voice and echo,
The numbers of the fear'd. Please it your grace
To go to bed. Upon my soul, my lord,
The powers that you already have sent forth
Shall bring this prize in very easily.
To comfort you the more, I have received
A certain instance that Glendower is dead.
Your majesty hath been this fortnight ill;
And these unseason'd hours perforce must add
Unto your sickness.

K. Hen. I will take your counsel

And were these inward wars once out of hand,
We would, dear lords, unto the Holy Land.

[*Exeunt.*

Scene II.

Gloucestershire. Before Justice Shallow's house.

Enter Shallow and Silence, meeting; Mouldy, Shadow, Wart, Feeble, Bullcalf, a Servant or two with them.

Shal. Come on, come on, come on, sir; give me your hand, sir, give me your hand, sir: an early stirrer, by the rood! And how doth my good cousin Silence?

Sil. Good morrow, good cousin Shallow.

Shal. And how doth my cousin, your bedfellow? and your fairest daughter and mine, my god-daughter Ellen?

Sil. Alas, a black ousel, cousin Shallow!

Shal. By yea and nay, sir, I dare say my cousin William is become a good scholar: he is at Oxford still, is he not?

Sil. Indeed, sir, to my cost.

Shal. A' must then, to the inns o' court shortly: I was once of Clement's Inn, where I think they will talk of mad Shallow yet.

Sil. You were called 'lusty Shallow' then, cousin.

Shal. By the mass, I was called any thing; and I would have done any thing indeed too, and roundly too. There was I, and little John Doit of Staffordshire, and black George Barnes, and Francis Pickbone, and Will Squele, a Cotswold man; you had not four such swinge-bucklers in all the inns o' court again: and I may say to you,

we knew where the bona-robas were, and had the best of them all at commandment. Then was Jack Falstaff, now Sir John, a boy, and page to Thomas Mowbray, Duke of Norfolk.

Sil. This Sir John, cousin, that comes hither anon about soldiers?

Shal. The same Sir John, the very same. I see him break Skogan's head at the court-gate, when a' was a crack not thus high: and the very same day did I fight with one Sampson Stockfish, a fruiterer, behind Gray's Inn. Jesu, Jesu, the mad days that I have spent! and to see how many of my old acquaintance are dead!

Sil. We shall all follow, cousin.

Shal. Certain, 'tis certain; very sure, very sure: death, as the Psalmist saith, is certain to all; all shall die. How a good yoke of bullocks at Stamford fair?

Sil. By my troth, I was not there.

Shal. Death is certain. Is old Double of your town living yet?

Sil. Dead, sir.

Shal. Jesu, Jesu, dead! a' drew a good bow; and dead! a' shot a fine shoot: John a Gaunt loved him well, and betted much money on his head. Dead! a' would have clapped i' the clout at twelve score; and carried you a forehand shaft a fourteen and fourteen and a half, that it would have done a man's heart good to see. How a score of ewes now?

Sil. Thereafter as they be: a score of good ewes may be worth ten pounds.

Shal. And is old Double dead?

Sil. Here come two of Sir John Falstaff's men, as I think.

Enter Bardolph, and one with him.

Bard. Good morrow, honest gentlemen: I beseech you, which is Justice Shallow?

Shal. I am Robert Shallow, sir, a poor esquire of this county, and one of the king's justices of the peace: what is your good pleasure with me?

Bard. My captain, sir, commends him to you; my captain, Sir John Falstaff, a tall gentleman, by heaven, and a most gallant leader.

Shal. He greets me well, sir. I knew him a good back-sword man. How doth the good knight? may I ask how my lady his wife doth?

Bard. Sir, pardon; a soldier is better accommodated than with a wife.

Shal. It is well said, in faith, sir; and it is well said indeed too. Better accommodated! it is good; yea, indeed, is it. good phrases are surely, and ever were, very commendable. Accommodated! it comes of 'accommodo': very good; a good phrase.

Bard. Pardon me, sir; I have heard the word. Phrase call you it? by this good day, I know not the phrase: but I will maintain the word with my sword to be a soldier-like word, and a word of exceeding good command, by heaven. Accommodated; that is, when a man is, as they say, accommodated; or when a man is, being, whereby a' may be thought to be accommodated; which is an excellent thing.

Shal. It is very just.

Enter Falstaff.

Look, here comes good Sir John. Give me your good hand, give me your worship's good hand: by my troth, you like well and bear your years very well: welcome, good Sir John.

Fal. I am glad to see you well, good Master Robert Shallow: Master Surecard, as I think?

Shal. No, Sir John; it is my cousin Silence, in commission with me.

Fal. Good Master Silence, it well befits you should be of the peace.

Sil. Your good worship is welcome.

Fal. Fie! this is hot weather, gentlemen. Have you provided me here half a dozen sufficient men?

Shal. Marry, have we, sir. Will you sit?

Fal. Let me see them, I beseech you.

Shal. Where 's the roll? where 's the roll? where 's the roll? Let me see, let me see, let me see. So, so, so, so, so, so, so: yea, marry, sir: Ralph Mouldy! Let them appear as I call; let them do so, let them do so. Let me see; where is Mouldy?

Moul. Here, an 't please you.

Shal. What think you, Sir John? a good-limbed fellow; young, strong, and of good friends.

Fal. Is thy name Mouldy?

Moul. Yea, an 't please you.

Fal. 'Tis the more time thou wert used.

Shal. Ha, ha, ha! most excellent, i' faith! things that are mouldy lack use: very singular good! in faith, well said, Sir John; very well said.

Fal. Prick him.

Moul. I was pricked well enough before, an you could have let me alone: my old dame will be undone now, for one to do her husbandry and her drudgery: you need not to have pricked me; there are other men fitter to go out than I.

Fal. Go to: peace, Mouldy; you shall go. Mouldy, it is time you were spent.

Moul. Spent!

Shal. Peace, fellow, peace; stand aside: know you where you are? For the other, Sir John: let me see: Simon Shadow!

Fal. Yea, marry, let me have him to sit under: he's like to be a cold soldier.

Shal. Where's Shadow?

Shad. Here, sir.

Fal. Shadow, whose son art thou?

Shad. My mother's son, sir.

Fal. Thy mother's son! like enough, and thy father's shadow; so the son of the female is the shadow of the male: it is often so, indeed; but much of the father's substance!

Shal. Do you like him, Sir John?

Fal. Shadow will serve for summer; prick him, for we have a number of shadows to fill up the muster-book.

Shal. Thomas Wart!

Fal. Where's he?

Wart. Here, sir.

Fal. Is thy name Wart?

Wart. Yea, sir.

Fal. Thou art a very ragged wart.

Shal. Shall I prick him down, Sir John?

Fal. It were superfluous; for his apparel is built upon his back, and the whole frame stands upon pins: prick him no more.

Shal. Ha, ha, ha! you can do it, sir; you can do it: I commend you well. Francis Feeble!

Fee. Here, sir.

Shal. What trade art thou, Feeble?

Fee. A woman's tailor, sir.

Shal. Shall I prick him, sir?

Fal. You may: but if he had been a man's tailor, he 'ad ha' pricked you. Wilt thou make as many holes in an enemy's battle as thou hast done in a woman's petticoat?

Fee. I will do my good will, sir: you can have no more.

Fal. Well said, good woman's tailor! well said, courageous Feeble! thou wilt be as valiant as the wrathful dove or most magnanimous mouse. Prick the woman's tailor: well, Master Shallow; deep, Master Shallow.

Fee. I would Wart might have gone, sir.

Fal. I would thou wert a man's tailor, that thou mightst mend him and make him fit to go. I cannot put him to a private soldier, that is the leader of so many thousands: let that suffice, most forcible Feeble.

Fee. It shall suffice, sir.

Fal. I am bound to thee, reverend Feeble. Who is next.

Shal. Peter Bullcalf o' the green!

Fal. Yea, marry, let 's see Bullcalf.

Bull. Here, sir.

Fal. 'Fore God, a likely fellow! Come, prick me Bullcalf till he roar again.

Bull. O Lord! good my lord captain,—

Fal. What, dost thou roar before thou art pricked?

Bull. O Lord, sir! I am a diseased man.

Fal. What disease hast thou?

Bull. A whoreson cold, sir, a cough, sir, which I caught with ringing in the king's affairs upon his coronation-day, sir.

Fal. Come, thou shalt go to the wars in a gown; we will have away thy cold; and I will take such order that thy friends shall ring for thee. Is here all?

Shal. Here is two more called than your number; you must have but four here, sir: and so, I pray you, go in with me to dinner.

Fal. Come, I will go drink with you, but I cannot tarry dinner. I am glad to see you, by my troth, Master Shallow.

Shal. O, Sir John, do you remember since we lay all night in the windmill in Saint George's field?

Fal. No more of that, Good Master Shallow, no more of that.

Shal. Ha! 'twas a merry night. And is Jane Night-work alive?

Fal. She lives, Master Shallow.

Shal. She never could away with me.

Fal. Never, never; she would always say she could not abide Master Shallow.

Shal. By the mass, I could anger her to the heart. She was then a bona-roba. Doth she hold her own well?

Fal. Old, old, Master Shallow.

Shal. Nay, she must be old; she cannot choose but be old; certain she 's old; and had Robin Nightwork by old Nightwork before I came to Clement's Inn.

Sil. That 's fifty-five year ago.

Shal. Ha, cousin Silence, that thou hadst seen that that this knight and I have seen! Ha, Sir John, said I well?

Fal. We have heard the chimes at midnight, Master Shallow.

Shal. That we have, that we have, that we have; in faith, Sir John, we have: our watch-word was 'Hem boys!' Come, let 's to dinner; come, let 's to dinner: Jesus, the days that we have seen! Come, come.

[*Exeunt Falstaff and the Justices.*

Bull. Good master corporate Bardolph, stand my friend; and here 's four Harry ten shillings in French crowns for you. In very truth, sir, I had as lief be hanged, sir, as go: and yet, for mine own part, sir, I do not care; but rather, because I am unwilling, and, for mine own part, have a desire to stay with my friends; else, sir, I did not care, for mine own part, so much.

Bard. Go to; stand aside.

Moul. And, good master corporal captain, for my old dame's sake, stand my friend: she has nobody to do any thing about her when I am gone; and she is old, and cannot help herself: you shall have forty, sir.

Bard. Go to; stand aside.

Fee. By my troth, I care not; a man can die but once; we owe God a death: I 'll ne'er bear a base mind: an 't be my destiny, so; an 't be not, so: no man 's too good to serve 's prince; and let it go which way it will, he that dies this year is quit for the next.

Bard. Well said; thou 'rt a good fellow.

Fee. Faith, I'll bear no base mind.

Re-enter Falstaff and the Justices.

Fal. Come, sir, which men shall I have?

Shal. Four of which you please.

Bard. Sir, a word with you: I have three pound to free Mouldy and Bullcalf.

Fal. Go to; well.

Shal. Come, Sir John, which four will you have?

Fal. Do you choose for me.

Shal. Marry, then, Mouldy, Bullcalf, Feeble and Shadow.

Fal. Mouldy and Bullcalf: for you, Mouldy, stay at home till you are past service: and for your part, Bullcalf, grow till you come unto it: I will none of you.

Shal. Sir John, Sir John, do not yourself wrong: they are your likeliest men, and I would have you served with the best.

Fal. Will you tell me, Master Shallow, how to choose a man? Care I for the limb, the thewes, the stature, bulk, and big assemblance of a man! Give me the spirit, Master Shallow. Here 's Wart; you see what a ragged appearance it is: a' shall charge you and discharge you with the

motion of a pewterer's hammer, come off and on swifter than he that gibbets on the brewer's bucket. And this same half-faced fellow, Shadow; give me this man: he presents no mark to the enemy; the foeman may with as great aim level at the edge of a penknife. And for a retreat; how swiftly will this Feeble the woman's tailor run off! O, give me the spare men, and spare me the great ones. Put me a caliver into Wart's hand, Bardolph.

Bard. Hold, Wart, traverse; thus, thus, thus.

Fal. Come, manage me your caliver. So: very well: go to: very good, exceeding good. O, give me always a little, lean, old chapt, bald shot. Well said, i' faith, Wart; thou 'rt a good scab: hold, there 's a tester for thee.

Shal. He is not his craft's-master; he doth not do it right. I remember at Mile-end Green, when I lay at Clement's Inn,—I was then Sir Dagonet in Arthur's show,—there was a little quiver fellow, and a' would manage you his piece thus; and a' would about and about, and come you in and come you in: 'rah, tah, tah,' would a' say; 'bounce' would a' say; and away again would a' go, and again would a' come: I shall ne'er see such a fellow.

Fal. These fellows will do well, Master Shallow. God keep you, Master Silence: I will not use many words with you. Fare you well, gentlemen both: I thank you: I must a dozen mile to-night. Bardolph, give the soldiers coats.

Shal. Sir John, the Lord bless you! God prosper

your affairs! God send us peace! At your return visit our house; let our old acquaintance be renewed: peradventure I will with ye to the court.

Fal. 'Fore God, I would you would, Master Shallow.

Shal. Go to; I have spoke at a word. God keep you.

Fal. Fare you well, gentle gentlemen. [*Exeunt Justices.*] On, Bardolph; lead the men away. [*Exeunt Bardolph, Recruits, etc.*] As I return, I will fetch off these justices: I do see the bottom of Justice Shallow. Lord, Lord, how subject ye old men are to this vice of lying! This same starved justice hath done nothing but prate to me of the wildness of his youth, and the feats he hath done about Turnbull Street; and every third word a lie, duer paid to the hearer than the Turk's tribute. I do remember him at Clement's Inn like a man made after supper of a cheese-paring: when a' was naked, he was, for all the world, like a forked radish, with a head fantastically carved upon it with a knife: a' was so forlorn, that his dimensions to any thick sight were invisible: a' was the very genius of famine; yet lecherous as a monkey, and the whores called him mandrake: a' came ever in the rearward of the fashion, and sung those tunes to the overscutched huswives that he heard the carmen whistle, and sware they were his fancies or his good-nights. And now is this Vice's dagger become a squire, and talks as familiarly of John a Gaunt as if he had been sworn brother to him;

and I 'll be sworn a' ne'er saw him but once in the Tilt-yard; and then he burst his head for crowding among the marshal's men. I saw it, and told John a Gaunt he beat his own name; for you might have thrust him and all his apparel into an eel-skin; the case of a treble houtboy was a mansion for him, a court: and now has he land and beefs. Well, I 'll be acquainted with him, if I return; and it shall go hard but I will make him a philosopher's two stones to me: if the young dace be a bait for the old pike, I see no reason in the law of nature but I may snap at him. Let time shape, and there an end. [*Exit.*

ACT FOURTH.

Scene I.

Yorkshire. Gaultree Forest.

Enter the Archbishop of York, Mowbray, Hastings, and others.

Arch. What is this forest call'd?
Hast. 'Tis Gaultree Forest, an 't shall please your grace.
Arch. Here stand, my lords; and send discoverers forth
To know the numbers of our enemies.
Hast. We have sent forth already.
Arch. 'Tis well done.
My friends and brethren in these great affairs,
I must acquaint you that I have received
New-dated letters from Northumberland;
Their cold intent, tenour and substance, thus:
Here doth he wish his person, with such powers

As might hold sortance with his quality,
The which he could not levy; whereupon
He is retired, to ripe his growing fortunes,
To Scotland: and concludes in hearty prayers
That your attempts may overlive the hazard
And fearful meeting of their opposite.

Mowb. Thus do the hopes we have in him touch ground
And dash themselves to pieces.

Enter a Messenger.

Hast. Now, what news?

Mess. West of this forest, scarcely off a mile,
In goodly form comes on the enemy;
And, by the ground they hide, I judge their number
Upon or near the rate of thirty thousand.

Mowb. The just proportion that we gave them out.
Let us sway on and face them in the field.

Arch. What well-appointed leader fronts us here?

Enter Westmoreland.

Mowb. I think it is my Lord of Westmoreland.

West. Health and fair greeting from our general,
The prince, Lord John and Duke of Lancaster.

Arch. Say on, my Lord of Westmoreland, in peace:
What doth concern your coming?

West. Then, my lord,
Unto your grace do I in chief address
The substance of my speech. If that rebellion
Came like itself, in base and abject routs,
Led on by bloody youth, guarded with rags,
And countenanced by boys and beggary;
I say, if damn'd commotion so appear'd,

In his true, native and most proper shape,
You, reverend father, and these noble lords
Had not been here, to dress the ugly form
Of base and bloody insurrection
With your fair honours. You, lord Archbishop,
Whose see is by a civil peace maintain'd,
Whose beard the silver hand of peace hath touch'd,
Whose learning and good letters peace hath tutor'd,
Whose white investments figure innocence,
The dove and very blessed spirit of peace,
Wherefore do you so ill translate yourself
Out of the speech of peace that bears such grace,
Into the harsh and boisterous tongue of war;
Turning your books to graves, your ink to blood,
Your pens to lances, and your tongue divine
To a loud trumpet and a point of war?

Arch. Wherefore do I this? so the question stands.
Briefly to this end: we are all diseased,
And with our surfeiting and wanton hours
Have brought ourselves into a burning fever,
And we must bleed for it; of which disease
Our late king, Richard, being infected, died.
But, my most noble Lord of Westmoreland,
I take not on me here as a physician,
Nor do I as an enemy to peace
Troop in the throngs of military men;
But rather show a while like fearful war,
To diet rank minds sick of happiness,
And purge the obstructions which begin to stop
Our very veins of life. Hear me more plainly.
I have in equal balance justly weigh'd
What wrongs our arms may do, what wrongs we suffer,

And find our griefs heavier than our offences.
We see which way the stream of time doth run,
And are enforced from our most quiet there
By the rough torrent of occasion;
And have the summary of all our griefs,
When time shall serve, to show in articles;
Which long ere this we offer'd to the king,
And might by no suit gain our audience:
When we are wrong'd and would unfold our griefs,
We are denied access unto his person
Even by those men that most have done us wrong.
The dangers of the days but newly gone,
Whose memory is written on the earth
With yet appearing blood, and the examples
Of every minute's instance, present now,
Hath put us in these ill-beseeming arms,
Not to break peace or any branch of it,
But to establish here a peace indeed,
Concurring both in name and quality.

West. When ever yet was your appeal denied?
Wherein have you been galled by the king?
What peer hath been suborn'd to grate on you,
That you should seal this lawless bloody book
Of forged rebellion with a seal divine,
And consecrate commotion's bitter edge?

Arch. My brother general, the commonwealth,
To brother born an household cruelty,
I make my quarrel in particular.

West. There is no need of any such redress;
Or if there were, it not belongs to you.

Mowb Why not to him in part, and to us all
That feel the bruises of the days before,

And suffer the condition of these times
To lay a heavy and unequal hand
Upon our honours?

West. O, my good Lord Mowbray,
Construe the times to their necessities,
And you shall say indeed, it is the time,
And not the king, that doth you injuries.
Yet for your part, it not appears to me
Either from the king or in the present time
That you should have an inch of any ground
To build a grief on: were you not restored
To all the Duke of Norfolk's signories,
Your noble and right well remember'd father's?

Mowb. What thing, in honour, had my father lost,
That need to be revived and breathed in me?
The king that loved him, as the state stood then,
Was force perforce compell'd to banish him:
And then that Henry Bolingbroke and he,
Being mounted and both roused in their seats,
Their neighing coursers daring of the spur,
Their armed staves in charge, their beavers down,
Their eyes of fire sparkling through sights of steel
And the loud trumpet blowing them together,
Then, then, when there was nothing could have stay'd
My father from the breast of Bolingbroke,
O, when the king did throw his warder down,
His own life hung upon the staff he threw;
Then threw he down himself and all their lives
That by indictment and by dint of sword
Have since miscarried under Bolingbroke.

West. You speak, Lord Mowbray, now you know not what.

The Earl of Hereford was reputed then
In England the most valiant gentleman:
Who knows on whom fortune would then have smiled?
But if your father had been victor there,
He ne'er had borne it out of Coventry:
For all the country in a general voice
Cried hate upon him; and all their prayers and love
Were set on Hereford, whom they doted on
And bless'd and graced indeed, more than the king.
But this is mere digression from my purpose.
Here come I from our princely general
To know your griefs; to tell you from his grace
That he will give you audience; and wherein
It shall appear that your demands are just,
You shall enjoy them, every thing set off
That might so much as think you enemies.

Mowb. But he hath forced us to compel this offer;
And it proceeds from policy, not love.

West. Mowbray, you overween to take it so;
This offer comes from mercy, not from fear:
For, lo! within a ken our army lies,
Upon mine honour, all too confident
To give admittance to a thought of fear.
Our battle is more full of names than yours,
Our men more perfect in the use of arms,
Our armour all as strong, our cause the best;
Then reason will our hearts should be as good:
Say you not then our offer is compell'd.

Mowb. Well, by my will we shall admit no parley.

West. That argues but the shame of your offence:
A rotten case abides no handling.

Hast. Hath the Prince John a full commission,
In every ample virtue of his father,
To hear and absolutely to determine
Of what conditions we shall stand upon?
West. That is intended in the general's name:
I muse you make so slight a question.
Arch. Then take, my Lord of Westmoreland, this schedule,
For this contains our general grievances:
Each several article herein redress'd,
All members of our cause, both here and hence,
That are insinewed to this action,
Acquitted by a true substantial form,
And present execution of our wills
To us and to our purposes confined,
We come within our awful banks again,
And knit our powers to the arm of peace.
West. This will I show the general. Please you, lords,
In sight of both our battles we may meet;
And either end in peace, which God so frame!
Or to the place of difference call the swords
Which must decide it.
Arch. My lord, we will do so. [*Exit West.*
Mowb. There is a thing within my bosom tells me
That no conditions of our peace can stand.
Hast. Fear you not that: if we can make our peace
Upon such large terms and so absolute
As our conditions shall consist upon,
Our peace shall stand as firm as rocky mountains.
Mowb. Yea, but our valuation shall be such
That every slight and false-derived cause,
Yea, every idle, nice and wanton reason
Shall to the king taste of this action;

That, were our royal faiths martyrs in love,
We shall be winnow'd with so rough a wind
That even our corn shall seem as light as chaff
And good from bad find no partition.

Arch. No, no, my lord. Note this; the king is weary
Of dainty and such picking grievances:
For he hath found to end one doubt by death
Revives two greater in the heirs of life,
And therefore will he wipe his tables clean,
And keep no tell-tale to his memory
That may repeat and history his loss
To new remembrance; for full well he knows
He cannot so precisely weed this land
As his misdoubts present occasion:
His foes are so enrooted with his friends
That, plucking to unfix an enemy,
He doth unfasten so and shake a friend,
So that this land, like an offensive wife
That hath enraged him on to offer strokes,
As he is striking, holds his infant up,
And hangs resolved correction in the arm
That was uprear'd to execution,

Hast. Besides, the king hath wasted all his rods
On late offenders, that he now doth lack
The very instruments of chastisement
So that his power, like to a fangless lion,
May offer, but not hold.

Arch. 'Tis very true:
And therefore be assured, my good lord marshal,
If we do now make our atonement well,
Our peace will, like a broken limb united,
Grow stronger for the breaking.

Mowb. Be it so.
Here is return'd my Lord of Westmoreland.

Re-enter Westmoreland.

West. The prince is here at hand: pleaseth your lordship
To meet his grace just distance 'tween our armies.

Mowb. Your grace of York, in God's name, then, set forward.

Arch. Before, and greet his grace: my lord, we come.
[*Exeunt.*

Scene II.

Another part of the forest.

Enter, from one side, Mowbray, attended; afterwards, the Archbishop; Hastings, and others: from the other side, Prince John of Lancaster, and Westmoreland; Officers, and others with them.

Lan. You are well encounter'd here, my cousin Mowbray:
Good day to you, gentle lord archbishop;
And so to you, Lord Hastings, and to all.
My Lord of York, it better show'd with you
When that your flock, assembled by the bell,
Encircled you to hear with reverence
Your exposition on the holy text,
Than now to see you here an iron man,
Cheering a rout of rebels with your drum,
Turning the word to sword and life to death.
That man that sits within a monarch's heart,
And ripens in the sunshine of his favour,
Would he abuse the countenance of the king,
Alack, what mischiefs might he set abroach

In shadow of such greatness! With you, lord bishop,
It is even so. Who hath not heard it spoken
How deep you were within the books of God?
To us the speaker in his parliament;
To us the imagined voice of God himself;
The very opener and intelligencer
Between the grace, the sanctities of heaven
And our dull workings. O, who shall believe
But you misuse the reverence of your place,
Employ the countenance and grace of heaven,
As a false favourite doth his prince's name,
In deeds dishonourable? You have ta'en up,
Under the counterfeited zeal of God,
The subjects of his substitute, my father,
And both against the peace of heaven and him
Have here up-swarm'd them.

Arch. Good my Lord of Lancaster,
I am not here against your father's peace;
But, as I told my Lord of Westmoreland,
The time misorder'd doth, in common sense,
Crowd us and crush us to this monstrous form,
To hold our safety up. I sent your grace
The parcels and particulars of our grief,
The which hath been with scorn shoved from the court,
Whereon this Hydra son of war is born;
Whose dangerous eyes may well be charm'd asleep
With grant of our most just and right desires,
And true obedience, of this madness cured,
Stoop tamely to the foot of majesty.

Mowb. If not, we ready are to try our fortunes
To the last man.

Hast. And though we here fall down,
We have supplies to second our attempt:
If they miscarry, theirs shall second them;
And so success of mischief shall be born,
And heir from heir shall hold this quarrel up,
Whiles England shall have generation.

Lan. You are too shallow, Hastings, much too shallow,
To sound the bottom of the after-times.

West. Pleaseth your grace to answer them directly
How far forth you do like their articles.

Lan. I like them all, and do allow them well;
And swear here, by the honour of my blood,
My father's purposes have been mistook;
And some about him have too lavishly
Wrested his meaning and authority.
My lord, these griefs shall be with speed redress'd;
Upon my soul, they shall. If this may please you,
Discharge your powers unto their several counties,
As we will ours: and here between the armies
Let 's drink together friendly and embrace,
That all their eyes may bear those tokens home
Of our restored love and amity.

Arch. I take your princely word for these redresses.

Lan. I give it you, and will maintain my word:
And thereupon I drink unto your grace.

Hast. Go, captain, and deliver to the army
This news of peace: let them have pay, and part:
I know it will well please them. Hie thee, captain.
[*Exit Officer.*

Arch. To you, my noble Lord of Westmoreland.

West. I pledge your grace; and, if you knew what pains
I have bestow'd to breed this present peace,

You would drink freely: but my love to ye
Shall show itself more openly hereafter.

Arch. I do not doubt you.

West. I am glad of it.
Health to my lord and gentle cousin, Mowbray.

Mowb. You wish me health in very happy season;
For I am, on the sudden, something ill.

Arch. Against ill chances men are ever merry;
But heaviness foreruns the good event.

West. Therefore be merry, coz; since sudden sorrow
Serves to say thus, 'some good thing comes to-morrow?'

Arch. Believe me, I am passing light in spirit.

Mowb. So much the worse, if your own rule be true.

[*Shouts within.*

Lan. The word of peace is render'd: hark, how they shout!

Mowb. This had been cheerful after victory.

Arch. A peace is of the nature of a conquest;
For then both parties nobly are subdued,
And neither party loser.

Lan. Go, my lord,
And let our army be discharged too.

[*Exit Westmoreland.*

And, good my lord, so please you, let our trains
March by us, that we may peruse the men
We should have coped withal.

Arch. Go, good Lord Hastings.
And, ere they be dismiss'd, let them march by.

[*Exit Hastings.*

Lan. I trust, lords, we shall lie to-night together.

Re-enter Westmoreland.

Now, cousin, wherefore stands our army still?

West. The leaders, having charge from you to stand,
Will not go off until they hear you speak.

Lan. They know their duties.

Re-enter Hastings.

Hast. My lord, our army is dispersed already:
Like youthful steers unyoked, they take their courses
East, west, north, south; or, like a school broke up,
Each hurries toward his home and sporting-place.

West. Good tidings, my Lord Hastings; for the which
I do arrest thee, traitor, of high treason:
And you, lord archbishop, and you, Lord Mowbray,
Of capital treason I attach you both.

Mowb. Is this proceeding just and honourable?

West. Is your assembly so?

Arch. Will you thus break your faith?

Lan. I pawn'd thee none:
I promised you redress of these same grievances
Whereof you did complain; which, by mine honour,
I will perform with a most Christian care.
But for you, rebels, look to taste the due
Meet for rebellion and such acts as yours.
Most shallowly did you these arms commence,
Fondly brought here and foolishly sent hence.
Strike up our drums, pursue the scatter'd stray:
God, and not we, hath safely fought to-day.
Some guard these traitors to the block of death,
Treason's true bed and yielder up of breath.

[*Exeunt.*

Scene III.

Another part of the forest.

Alarum. Excursions. Enter Falstaff and Colevile, meeting.

Fal. What 's your name, sir? of what condition are you, and of what place, I pray?

Cole. I am a knight, sir; and my name is Colevile of the dale.

Fal. Well, then, Colevile is your name, a knight is your degree, and your place the dale: Colevile shall be still your name, a traitor your degree, and the dungeon your place, a place deep enough; so shall you be still Colevile of the dale.

Cole. Are not you Sir John Falstaff?

Fal. As good a man as he, sir, whoe'er I am. Do ye yield, sir? or shall I sweat for you? If I do sweat, they are the drops of thy lovers, and they weep for thy death: therefore rouse up fear and trembling, and do observance to my mercy.

Cole. I think you are Sir John Falstaff, and in that thought yield me.

Fal. I have a whole school of tongues in this belly of mine, and not a tongue of them all speaks any other word but my name. An I had but a belly of any indifferency, I were simply the most active fellow in Europe: my womb, my womb, my womb, undoes me. Here comes our general.

Enter Prince John of Lancaster, Westmoreland, Blunt, and others.

Lan. The heat is past; follow no further now:

Call in the powers, good cousin Westmoreland.
[*Exit Westmoreland.*
Now, Falstaff, where have you been all this while?
When every thing is ended, then you come:
These tardy tricks of yours will, on my life,
One time or other break some gallows' back.

Fal. I would be sorry, my lord, but it should be thus: I never knew yet but rebuke and check was the reward of valour. Do you think me a swallow, an arrow, or a bullet? have I, in my poor and old motion, the expedition of thought? I have speeded hither with the very extremest inch of possibility; I have foundered nine score and odd posts: and here, travel-tainted as I am, have, in my pure and immaculate valour, taken Sir John Colevile of the dale, a most furious knight and valorous enemy. But what of that? he saw me, and yielded; that I may justly say, with the hook-nosed fellow of Rome, 'I came, saw, and overcame.'

Lan. It was more of his courtesy that your deserving.

Fal. I know not: here he is, and here I yield him: and I beseech your grace, let it be booked with the rest of this day's deeds; or, by the Lord, I will have it in a particular ballad else, with mine own picture on the top on 't, Colevile kissing my foot: to the which course if I be enforced, if you do not all show like gilt two-pences to me, and I in the clear sky of fame o'ershine you as much as the full moon doth the cinders of the element, which show like pins' heads to her,

believe not the word of the noble: therefore let me have right, and let desert mount.

Lan. Thine 's too heavy to mount.

Fal. Let it shine, then.

Lan. Thine 's too thick to shine.

Fal. Let it do something, my good lord, that may do me good, and call it what you will.

Lan. Is thy name Colevile?

Cole. It is, my lord.

Lan. A famous rebel art thou, Colevile?

Fal. And a famous true subject took him.

Cole. I am, my lord, but as my betters are,
That led me hither: had they been ruled by me,
You should have won them dearer than you have.

Fal. I know not how they sold themselves: but thou, like a kind fellow, gavest thyself away gratis; and I thank thee for thee.

Re-enter Westmoreland.

Lan. Now, have you left pursuit?

West. Retreat is made and execution stay'd.

Lan. Send Colevile with his confederates
To York, to present execution:
Blunt, lead him hence; and see you guard him sure.
[*Exeunt Blunt and others with Colvile.*
And now dispatch we toward the court, my lords:
I hear the king my father is sore sick:
Our news shall go before us to his majesty,
Which, cousin, you shall bear to comfort him;
And we with sober speed will follow you.

Fal. My lord, I beseech you, give me leave to go
Through Gloucestershire: and, when you come to court,

Stand my good lord, pray, in your good report.

Lan. Fare you well, Falstaff: I, in my condition,
Shall better speak of you than you deserve.
[*Exeunt all except Falstaff.*

Fal. I would you had but the wit: 'twere better than your dukedom. Good faith, this same young sober-blooded boy doth not love me; nor a man cannot make him laugh; but that 's no marvel, he drinks no wine. There 's never none of these demure boys come to any proof; for thin drink doth so over-cool their blood, and making many fish-meals, that they fall into a kind of male green-sickness; and then, when they marry, they get wenches: they are generally fools and cowards; which some of us should be too, but for inflammation. A good sherris-sack hath a two-fold operation in it. It ascends me into the brain; dries me there all the foolish and dull and crudy vapours which environ it; makes it apprehensive, quick, forgetive, full of nimble, fiery and delectable shapes; which, delivered o'er to the voice, the tongue, which is the birth, becomes excellent wit. The second property of your excellent sherris is, the warming of the blood; which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice; but the sherris warms it and makes it course from the inwards to the parts extreme: it illumineth the face, which as a beacon gives warning to all the rest of this little kingdom, man, to arm; and then the vital commoners and inland petty spirits

muster me all to their captain, the heart, who, great and puffed up with this retinue, doth any deed of courage; and this valour comes of sherris. So that skill in the weapon is nothing without sack, for that sets it a-work; and learning a mere hoard of gold kept by a devil, till sack commences it and sets it in act and use. Hereof comes it that Prince Harry is valiant; for the cold blood he did naturally inherit of his father, he hath, like lean sterile and bare land, manured, husbanded and tilled with excellent endeavour of drinking good and good store of fertile sherris, that he is become very hot and valiant. If I had a thousand sons, the first humane principle I would teach them should be, to forswear thin potations, and to addict themselves to sack.

Enter Bardolph.

How now, Bardolph?

Bard. The army is discharged all and gone.

Fal. Let them go. I 'll through Gloucestershire; and there will I visit Master Robert Shallow, esquire: I have him already tempering between my finger and my thumb, and shortly will I seal with him. Come away. [*Exeunt.*

Scene IV.

Westminster. The Jerusalem Chamber.

Enter the King, the Princes Thomas of Clarence and Humphrey of Gloucester, Warwick, and others.

King. Now, lords, if God doth give successful end
To this debate that bleedeth at our doors,

We will our youth lead on to higher fields
And draw no swords but what are sanctified.
Our navy is address'd, our power collected,
Our substitutes in absence well invested,
And every thing lies level to our wish:
Only, we want a little personal strength;
And pause us, till these rebels, now afoot,
Come underneath the yoke of government.

War. Both which we doubt not but your majesty
Shall soon enjoy.

King. Humphrey, my son of Gloucester,
Where is the prince your brother?

Glou. I think he 's gone to hunt, my lord, at Windsor

King. And how accompanied?

Glou. I do not know, my lord.

King. Is not his brother, Thomas of Clarence, with him?

Glou. No, my good lord, he is in presence here.

Clar. What would my lord and father?

King. Nothing but well to thee, Thomas of Clarence.
How chance thou art not with the prince thy brother?
He loves thee, and thou dost neglect him, Thomas;
Thou hast a better place in his affection
Than all thy brothers: cherish it, my boy,
And noble offices thou mayst effect
Of mediation, after I am dead,
Between his greatness and thy other brethren:
Therefore omit him not; blunt not his love,
Nor lose the good advantage of his grace
By seeming cold or careless of his will;
For he is gracious, if he be observed:
He hath a tear for pity, and a hand
Open as day for melting charity:

Yet notwithstanding, being incensed, he 's flint,
As humorous as winter, and as sudden
As flaws congealed in the spring of day.
His temper, therefore, must be well observed:
Chide him for faults, and do it reverently,
When you perceive his blood inclined to mirth;
But, being moody, give him line and scope,
Till that his passions, like a whale on ground,
Confound themselves with working. Learn this, Thomas,
And thou shalt prove a shelter to thy friends,
A hoop of gold to bind thy brothers in,
That the united vessel of their blood,
Mingled with venom of suggestion—
As, force perforce, the age will pour it in—
Shall never leak, though it do work as strong
As aconitum or rash gunpowder.

Clar. I shall observe him with all care and love.

King. Why art thou not at Windsor with him, Thomas?

Clar. He is not there to-day; he dines in London.

King. And how accompanied? canst thou tell that?

Clar. With Poins, and other his continual followers.

King. Most subject is the fattest soil to weeds;
And he, the noble image of my youth,
Is overspread with them: therefore my grief
Stretches itself beyond the hour of death:
The blood weeps from my heart when I do shape,
In forms imaginary, the unguided days
And rotten times that you shall look upon,
When I am sleeping with my ancestors.
For when his headstrong riot hath no curb,

When rage and hot blood are his counsellors,
When means and lavish manners meet together,
O, with what wings shall his affections fly
Towards fronting peril and opposed decay!

War. My gracious lord, you look beyond him quite:
The prince but studies his companions
Like a strange tongue, wherein, to gain the language,
'Tis needful that the most immodest word
Be look'd upon and learn'd; which once attain'd,
Your highness knows, comes to no further use
But to be known and hated. So, like gross terms,
The prince will in the perfectness of time
Cast off his followers; and in their memory
Shall as a pattern or a measure live,
By which his grace must mete the lives of others,
Turning past evils to advantages.

King. 'Tis seldom when the bee doth leave her comb
In the dead carrion.

Enter Westmoreland.

Who 's here? Westmoreland?

West. Health to my sovereign, and new happiness
Added to that that I am to deliver!
Prince John your son doth kiss your grace's hand:
Mowbray, the Bishop Scroop, Hastings and all
Are brought to the correction of your law;
There is not now a rebel's sword unsheathed,
But Peace puts forth her olive every where.
The manner how this action hath been borne
Here at more leisure may your highness read,
With every course in his particular.

King. O Westmoreland, thou art a summer bird,

Which ever in the haunch of winter sings
The lifting up of day.

Enter Harcourt.

Look, here 's more news.

Har. From enemies heaven keep your majesty;
And, when they stand against you, may they fall
As those that I am come to tell you of!
The Earl Northumberland and the Lord Bardolph,
With a great power of English and of Scots,
Are by the sheriff of Yorkshire overthrown:
The manner and true order of the fight,
This packet, please it you, contains at large.

King. And wherefore should these good news make me sick?
Will Fortune never come with both hands full,
But write her fair words still in foulest letters?
She either gives a stomach and no food;
Such are the poor, in health; or else a feast
And takes away the stomach; such are the rich,
That have abundance and enjoy it not.
I should rejoice now at this happy news;
And now my sight fails, and my brain is giddy:
O me! come near me; now I am much ill.

Glou. Comfort, your majesty!

Clar. O my royal father!

West. My sovereign lord, cheer up yourself, look up.

War. Be patient, princes; you do know, these fits
Are with his highness very ordinary.
Stand from him, give him air; he 'll straight be well.

Clar. No, no, he cannot long hold out these pangs:
The incessant care and labour of his mind
Hath wrought the mure, that should confine it in,

So thin that life looks through and will break out.
Glou. The people fear me; for they do observe
Unfather'd heirs and loathly births of nature:
The seasons change their manners, as the year
Had found some months asleep and leap'd them over.
Clar. The river hath thrice flow'd, no ebb between;
And the old folk, time's doting chronicles,
Say it did so a little time before
That our great-grandsire, Edward, sick'd and died.
War. Speak lower, princes, for the king recovers.
Glou. This apoplexy will certain be his end.
King. I pray you, take me up, and bear me hence
Into some other chamber: softly, pray. [*Exeunt.*

Scene V.

Another chamber.

The King lying on a bed: Clarence, Gloucester, Warwick, and others in attendance.

King. Let there be no noise made, my gentle friends;
Unless some dull and favourable hand
Will whisper music to my weary spirit.
War. Call for the music in the other room.
King. Set me the crown upon my pillow here.
Clar. His eye is hollow, and he changes much.
War. Less noise, less noise!

Enter Prince Henry.

Prince. Who saw the Duke of Clarence?
Clar. I am here, brother, full of heaviness.
Prince. How now! rain within doors, and none abroad!
How doth the king?

Glou. Exceeding ill.

Prince. Heard he the good news yet?
Tell it him.

Glou. He alter'd much upon the hearing it.

Prince. If he be sick with joy, he 'll recover without physic.

War. Not so much noise, my lords: sweet prince, speak low;
The king your father is disposed to sleep.

Clar. Let us withdraw into the other room.

War. Will 't please your grace to go along with us?

Prince. No; I will sit and watch here by the king.

[*Exeunt all except the Prince.*

Why doth the crown lie there upon his pillow,
Being so troublesome a bedfellow?
O polish'd perturbation! golden care!
That keep'st the ports of slumber open wide
To many a watchful night! sleep with it now!
Yet not so sound and half so deeply sweet
As he whose brow with homely biggen bound
Snores out the watch of night. O majesty!
When thou dost pinch thy bearer, thou dost sit
Like a rich armour worn in heat of day,
That scalds with safety. By his gates of breath
There lies a downy feather which stirs not:
Did he suspire, that light and weightless down
Perforce must move. My gracious lord! my father!
This sleep is sound indeed; this is a sleep,
That from this golden rigol hath divorced
So many English kings. Thy due from me
Is tears and heavy sorrows of the blood,
Which nature, love, and filial tenderness,

Shall, O dear father, pay thee plenteously:
My due from thee is this imperial crown,
Which, as immediate from thy place and blood,
Derives itself to me. Lo, here it sits,
Which God shall guard: and put the world's whole strength
Into one giant arm, it shall not force
This lineal honour from me: this from thee
Will I to mine leave, as 'tis left to me. [*Exit.*

King. Warwick! Gloucester! Clarence!

Re-enter Warwick, Gloucester, Clarence, and the rest.

Clar. Doth the king call?

War. What would your majesty? How fares your grace?

King. Why did you leave me here alone, my lords?

Clar. We left the prince my brother here, my liege,
Who undertook to sit and watch by you.

King. The Prince of Wales! Where is he? let me see him:
He is not here.

War. This door is open; he is gone this way.

Glou. He came not through the chamber where we stay'd.

King. Where is the crown? who took it from my pillow?

War. When we withdrew, my liege, we left it here.

King. The prince hath ta'en it hence: go, seek him out.
Is he so hasty that he doth suppose
My sleep my death?
Find him, my Lord of Warwick; chide him thither.
[*Exit Warwick.*
This part of his conjoins with my disease,
And helps to end me. See, sons, what things you are!

How quickly nature falls into revolt
When gold becomes her object!
For this the foolish over-careful fathers
Have broke their sleep with thoughts, their brains with care,
Their bones with industry;
For this they have engrossed and piled up
The canker'd heaps of strange-achieved gold;
For this they have been thoughtful to invest
Their sons with arts and martial exercises:
When, like the bee, culling from every flower
The virtuous sweets,
Our thighs pack'd with wax, our mouths with honey,
We bring it to the hive; and, like the bees,
Are murder'd for our pains. This bitter taste
Yield his engrossments to the ending father.

Re-enter Warwick.

Now, where is he that will not stay so long
Till his friend sickness hath determined me?

War. My lord, I found the prince in the next room,
Washing with kindly tears his gentle cheeks,
With such a deep demeanour in great sorrow,
That tyranny, which never quaff'd but blood,
Would, by beholding him, have wash'd his knife
With gentle eye-drops. He is coming hither.

King. But wherefore did he take away the crown?

Re-enter Prince Henry.

Lo, where he comes. Come hither to me, Harry.
Depart the chamber, leave us here alone.

[*Exeunt Warwick and the rest.*

Prince. I never thought to hear you speak again.

King. Thy wish was father, Harry, to that thought:
I stay too long by thee, I weary thee.
Dost thou so hunger for mine empty chair
That thou wilt needs invest thee with my honours
Before thy hour be ripe? O foolish youth!
Thou seek'st the greatness that will overwhelm thee.
Stay but a little; for my cloud of dignity
Is held from falling with so weak a wind
That it will quickly drop: my day is dim.
Thou hast stolen that which after some few hours
Were thine without offence; and at my death
Thou hast seal'd up my expectation:
Thy life did manifest thou lovedst me not.
And thou wilt have me die assured of it.
Thou hidest a thousand daggers in thy thoughts,
Which thou hast whetted on thy stony heart,
To stab at half an hour of my life.
What! canst thou not forbear me half an hour?
Then get thee gone and dig my grave thyself,
And bid the merry bells ring to thine ear
That thou art crowned, not that I am dead.
Let all the tears that should bedew my hearse
Be drops of balm to sanctify thy head:
Only compound me with forgotten dust;
Give that which gave thee life unto the worms.
Pluck down my officers, break my decrees;
For now a time is come to mock at form:
Harry the fifth is crown'd: up, vanity!
Down, royal state! all you sage counsellors, hence
And to the English court assemble now,
From every region, apes of idleness!

Now, neighbour confines, purge you of your scum:
Have you a ruffian that will swear, drink, dance,
Revel the night, rob, murder, and commit
The oldest sins the newest kind of ways?
Be happy, he will trouble you no more;
England shall double gild his treble guilt,
England shall give him office, honour, might;
For the fifth Harry from curb'd licence plucks
The muzzle of restraint, and the wild dog
Shall flesh his tooth on every innocent.
O my poor kingdom, sick with civil blows!
When that my care could not withhold thy riots,
What wilt thou do when riot is thy care?
O, thou wilt be a wilderness again,
Peopled with wolves, thy old inhabitants!

Prince. O, pardon me, my liege! but for my tears,
The moist impediments unto my speech,
I had forestall'd this dear and deep rebuke,
Ere you with grief had spoke and I had heard
The course of it so far. There is your crown;
And He that wears the crown immortally
Long guard it yours! If I effect it more
Than as your honour and as your renown,
Let me no more from this obedience rise,
Which my most inward true and duteous spirit
Teacheth, this prostrate and exterior bending.
God witness with me, when I here came in,
And found no course of breath within your majesty,
How cold it struck my heart! If I do feign,
O, let me in my present wildness die,
And never live to show the incredulous world
The noble change that I have purposed!

Coming to look on you, thinking you dead,
And dead almost, my liege, to think you were,
I spake unto this crown as having sense,
And thus upbraided it: 'The care on thee depending
Hath fed upon the body of my father;
Therefore, thou best of gold are worst of gold:
Other, less fine in carat, is more precious,
Preserving life in medicine potable;
But thou, most fine, most honour'd, most renown'd,
Hast eat thy bearer up.' Thus, my most royal liege,
Accusing it, I put it on my head,
To try with it, as with an enemy
That had before my face murder'd my father,
The quarrel of a true inheritor.
But if it did infect my blood with joy,
Or swell my thoughts to any strain of pride;
If any rebel or vain spirit of mine
Did with the least affection of a welcome
Give entertainment to the might of it,
Let God for ever keep it from my head,
And make me as the poorest vassal is,
That doth with awe and terror kneel to it!

King. O my son,
God put it in thy mind to take it hence,
That thou mightst win the more thy father's love,
Pleading so wisely in excuse of it!
Come hither, Harry, sit thou by my bed;
And hear, I think, the very latest counsel
That ever I shall breathe. God knows, my son,
By what by-paths and indirect crook'd ways
I met this crown; and I myself know well
How troublesome it sat upon my head.

To thee it shall descend with better quiet,
Better opinion, better confirmation;
For all the soil of the achievement goes
With me into the earth. It seem'd in me
But as an honour snatched with boisterous hand,
And I had many living to upbraid
My gain of it by their assistances;
Which daily grew to quarrel and to bloodshed,
Wounding supposed peace: all these bold fears
Thou see'st with peril I have answered;
For all my reign hath been but as a scene
Acting that argument: and now my death
Changes the mode; for what in me was purchased,
Falls upon thee in a more fairer sort;
So thou the garland wear'st successively.
Yet, though thou stand'st more sure than I could do,
Thou art not firm enough, since griefs are green;
And all my friends, which thou must make thy friends,
Have but their stings and teeth newly ta'en out;
By whose fell working I was first advanced
And by whose power I well might lodge a fear
To be again displaced: which to avoid,
I cut them off; and had a purpose now
To lead out many to the Holy Land,
Lest rest and lying still might make them look
Too near unto my state. Therefore, my Harry,
Be it thy course to busy giddy minds
With foreign quarrels; that action, hence borne out,
May waste the memory of the former days.
More would I, but my lungs are wasted so
That strength of speech is utterly denied me.

How I came by the crown, O God forgive;
And grant it may with thee in true peace live!

Prince. My gracious liege,
You won it, wore it, kept it, gave it me;
Then plan and right must my possession be:
Which I with more than with a common pain
'Gainst all the world will rightfully maintain.

Enter Lord John of Lancaster.

King. Look, look, here comes my John of Lancaster.

Lan. Health, peace, and happiness to my royal father!

King. Thou bring'st me happiness and peace, son John;
But health, alack, with youthful wings is flown
From this bare wither'd trunk: upon thy sight
My worldly business makes a period.
Where is my Lord of Warwick?

Prince. My Lord of Warwick!

Re-enter Warwick, and others.

King. Doth any name particular belong
Unto the lodging where I first did swoon?

War. 'Tis call'd Jerusalem, my noble lord.

King. Laud be to God! even there my life must end.
It hath been prophesied to me many years,
I should not die but in Jerusalem;
Which vainly I supposed the Holy Land:
But bear me to that chamber; there I 'll lie;
In that Jerusalem shall Harry die. [*Exeunt.*

ACT FIFTH.

Scene I.

Gloucestershire. Shallow's house.

Enter Shallow, Falstaff, Bardolph, and Page.

Shal. By cock and pie, sir, you shall not away to-night. What, Davy, I say!

Fal. You must excuse me, Master Robert Shallow.

Shal. I will not excuse you; you shall not be excused; excuses shall not be admitted; there is no excuse shall serve; you shall not be excused. Why, Davy.

Enter Davy.

Davy. Here, sir.

Shal. Davy, Davy, Davy, Davy, let me see, Davy; let me see, Davy; let me see: yea, marry, William cook, bid him come hither. Sir John, you shall not be excused.

Davy. Marry, sir, thus; those precepts cannot be served: and, again, sir, shall we sow the headland with wheat?

Shal. With red wheat, Davy. But for William cook: are there no young pigeons?

Davy. Yes, sir. Here is now the smith's note for shoeing and plough-irons.

Shal. Let it be cast and paid. Sir John, you shall not be excused.

Davy. Now, sir, a new link to the bucket must needs be had: and, sir, do you mean to stop any of William's wages, about the sack he lost the other day at Hinckley fair?

Shal. A' shall answer it. Some pigeons, Davy, a couple of short-legged hens, a joint of mutton, and any pretty little tiny kickshaws, tell William cook.

Davy. Doth the man of war stay all night, sir?

Shal. Yea, Davy. I will use him well: a friend i' the court is better than a penny in purse. Use his men well, Davy; for they are arrant knaves, and will backbite.

Davy. No worse than they are backbitten, sir; for they have marvellous foul linen.

Shal. Well conceited, Davy: about thy business, Davy.

Davy. I beseech you, sir, to countenance William Visor of Woncot against Clement Perkes o' the hill.

Shal. There is many complaints, Davy, against that Visor: that Visor is an arrant knave, on my knowledge.

Davy. I grant your worship that he is a knave, sir; but yet, God forbid, sir, but a knave should have some countenance at his friend's request. An honest man, sir, is able to speak for himself, when a knave is not. I have served your worship truly, sir, this eight years; and if I cannot once or twice in a quarter bear out a knave against an honest man, I have but a very little credit with your worship. The knave is mine honest friend, sir; therefore, I beseech your worship, let him be countenanced.

Shal. Go to; I say he shall have no wrong. Look about, Davy. [*Exit Davy.*] Where are you,

Sir John? Come, come, come, off with your boots. Give me your hand, Master Bardolph.

Bard. I am glad to see your worship.

Shal. I thank thee with all my heart, kind Master Bardolph: and welcome, my tall fellow [*to the Page.*] Come, Sir John.

Fal. I 'll follow you, good Master Robert Shallow. [*Exit Shallow.*] Bardolph, look to our horses. [*Exeunt Bardolph and Page.*] If I were sawed into quantities, I should make four dozen of such bearded hermits' staves as Master Shallow. It is a wonderful thing to see the semblable coherence of his men's spirits and his: they, by observing of him, do bear themselves like foolish justices; he, by conversing with them, is turned into a justice-like serving-man: their spirits are so married in conjunction with the participation of society that they flock together in consent, like so many wild-geese. If I had a suit to Master Shallow, I would humour his men with the imputation of being near their master: if to his men, I would curry with Master Shallow that no man could better command his servants. It is certain that either wise bearing or ignorant carriage is caught, as men take diseases, one of another: therefore let men take heed of their company. I will devise matter enough out of this Shallow to keep Prince Harry in continual laughter the wearing out of six fashions, which is four terms, or two actions, and a' shall laught without intervallums. O, it is much that a lie with a slight oath and a jest with a sad brow will do with a fel-

low that never had the ache in his shoulders! O, you shall see him laugh till his face be like a wet cloak ill laid up!

Shal. [*Within*] Sir John!

Fal. I come, Master Shallow; I come, Master Shallow. [*Exit.*

Scene II.

Westminster. The palace.

Enter Warwick and the Lord Chief Justice, meeting.

War. How now, my lord chief justice! whither away?

Ch. Just. How doth the king?

War. Exceeding well; his cares are now all ended.

Ch. Just. I hope, not dead.

War. He 's walked the way of nature;
And to our purposes he lives no more.

Ch. Just. I would his majesty had call'd me with him:
The service that I truly did his life
Hath left me open to all injuries.

War. Indeed I think the young king loves you not.

Ch. Just. I know he doth not, and do arm myself
To welcome the condition of the time,
Which cannot look more hideously upon me
Than I have drawn it in my fantasy.

Enter Lancaster, Clarence, Gloucester, Westmoreland, and others.

War. Here comes the heavy issue of dead Harry:
O that the living Harry had the temper
Of him, the worst of these three gentlemen!
How many nobles then should hold their places,

That must strike sail to spirits of vile sort!

Ch. Just. O God, I fear all will be overturn'd!

Lan. Good morrow, cousin Warwick, good morrow.

Glou. } Good morrow, cousin.
Clar. }

Lan. We meet like men that had forgot to speak.

War. We do remember: but our argument
Is all too heavy to admit much talk.

Lan. Well, peace be with him that hath made us heavy!

Ch. Just. Peace be with us, lest we be heavier!

Glou. O, good my lord, you have lost a friend indeed:
And I dare swear you borrow not that face
Of seeming sorrow, it is sure your own.

Lan. Though no man be assured what grace to find,
You stand in coldest expectation:
I am the sorrier; would 'twere otherwise.

Clar. Well, you must now speak Sir John Falstaff fair;
Which swims against your stream of quality.

Ch. Just. Sweet princes, what I did, I did in honour,
Led by the impartial conduct of my soul;
And never shall you see that I will beg
A ragged and forestall'd remission.
If truth and upright innocency fail me,
I'll to the king my master that is dead,
And tell him who hath sent me after him.

War. Here comes the prince.

Enter King Henry the fifth, attended.

Ch. Just. Good morrow, and God save your majesty!

King. This new and gorgeous garment, majesty,
Sits not so easy on me as you think.
Brothers, you mix your sadness with some fear:

This is the English, not the Turkish court;
Not Amurath an Amurath succeeds,
But Harry Harry. Yet be sad, good brothers,
For, by my faith, it very well becomes you:
Sorrow so royally in you appears
That I will deeply put the fashion on,
And wear it in my heart: why then, be sad;
But entertain no more of it, good brothers,
Than a joint burden laid upon us all.
For me, by heaven, I bid you be assured,
I 'll be your father and your brother too;
Let me but bear your love, I 'll bear your cares:
Yet weep that Harry 's dead; and so will I;
But Harry lives, that shall convert those tears
By number into hours of happiness.

Princes. We hope no other from your majesty.

King. You all look strangely on me: and you most;
You are, I think, assured I love you not.

Ch. Just. I am assured, if I be measured rightly,
Your majesty hath no just cause to hate me.

King. No!
How might a prince of my great hopes forget
So great indignities you laid upon me?
What! rate, rebuke, and roughly send to prison
The immediate heir of England! Was this easy?
May this be wash'd in Lethe, and forgotten?

Ch. Just. I then did use the person of your father;
The image of his power lay then in me:
And, in the administration of his law,
Whiles I was busy for the commonwealth,
Your highness pleased to forget my place,
The majesty and power of law and justice,

The image of the king whom I presented,
And struck me in the very seat of judgement;
Whereon, as an offender to your father,
I give bold way to my authority,
And did commit you. If the deed were ill,
Be you contented, wearing now the garland,
To have a son set your decrees at nought,
To pluck down justice from your awful bench,
To trip the course of law and blunt the sword
That guards the peace and safety of your person;
Nay, more, to spurn at your most royal image
And mock your workings in a second body.
Question your royal thoughts, make the case yours;
Be now the father and propose a son,
Hear your own dignity so much profaned,
See your most dreadful laws so loosely slighted,
Behold yourself so by a son disdain'd;
And then imagine me taking your part,
And in your power soft silencing your son:
After this cold considerance, sentence me;
And, as you are a king, speak in your state
What I have done that misbecame my place,
My person, or my liege's sovereignty.

King. You are right, justice, and you weigh this well;
Therefore still bear the balance and the sword:
And I do wish your honours may increase,
Till you do live to see a son of mine
Offend you, and obey you, as I did.
So shall I live to speak my father's words:
'Happy am I, that have a man so bold,
That dares do justice on my proper son;
And not less happy, having such a son,

That would deliver up his greatness so
Into the hands of justice.' You did commit me:
For which, I do commit into your hand
The unstained sword that you have used to bear;
With this remembrance, that you use the same
With the like bold, just, and impartial spirit
As you have done 'gainst me. There is my hand.
You shall be as a father to my youth:
My voice shall sound as you do prompt mine ear,
And I will stoop and humble my intents
To your well-practised wise directions.
And, princes all, believe me, I beseech you;
My father is gone wild into his grave,
For in his tomb lie my affections;
And with his spirit sadly I survive,
To mock the expectation of the world,
To frustrate prophecies, and to raze out
Rotten opinion, who hath writ me down
After my seeming. The tide of blood in me
Hath proudly flow'd in vanity till now:
Now doth it turn and ebb back to the sea,
Where it shall mingle with the state of floods,
And flow henceforth in formal majesty.
Now call we our high court of parliament:
And let us choose such limbs of noble counsel,
That the great body of our state may go
In equal rank with the best govern'd nation;
That war, or peace, or both at once, may be
As things acquainted and familiar to us;
In which you, father, shall have foremost hand.
Our coronation done, we will accite,
As I before remember'd, all our state:

And, God consigning to my good intents,
No prince nor peer shall have just cause to say,
God shorten Harry's happy life one day. [*Exeunt.*

Scene III.

Gloucestershire. Shallow's orchard.

Enter Falstaff, Shallow, Silence, Davy, Bardolph, and the Page.

Shal. Nay, you shall see my orchard, where, in an arbour, we will eat a last year's pippin of my own graffing, with a dish of caraways, and so forth: come, cousin Silence: and then to bed.

Fal. 'Fore God, you have here a goodly dwelling and a rich.

Shal. Barren, barren, barren; beggars all, beggars all, Sir John: marry, good air. Spread, Davy; spread, Davy; well said, Davy.

Fal. This Davy serves you for good uses; he is your serving-man and your husband.

Shal. A good varlet, a good varlet, a very good varlet, Sir John: by the mass, I have drunk too much sack at supper: a good varlet. Now sit down, now sit down: come, cousin.

Sil. Ah, sirrah! quoth-a, we shall
Do nothing but eat, and make good cheer. [*Singing.*
And praise God for the merry year;
When flesh is cheap and females dear,
And lusty lads roam here and there
So merrily,
And ever among so merrily.

Fal. There 's a merry heart! Good Master Silence, I 'll give you a health for that anon.

Shal. Give master Bardolph some wine, Davy.

Davy. Sweet, sir, sit; I 'll be with you anon; most sweet sir, sit. Master page, good master page, sit. Proface! What you want in meat, we 'll have in drink; but you must bear; the heart 's all. [*Exit.*

Shal. Be merry, Master Bardolph; and, my little soldier there, be merry.

Sil. Be merry, be merry, my wife has all; [*Singing.*
For women are shrews, both short and tall:
'Tis merry in hall when beards wag all,
And welcome merry Shrove-tide.
Be merry, be merry.

Fal. I did not think Master Silence had been a man of this mettle.

Sil. Who, I? I have been merry twice and once ere now.

Re-enter Davy.

Davy. There 's a dish of leather-coats for you. [*To Bardolph.*

Shal. Davy!

Davy. Your worship! I 'll be with you straight [*to Bardolph*]. A cup of wine, sir?

Sil. A cup of wine that 's brisk and fine, [*Singing.*
And drink unto the leman mine;
And a merry heart lives long-a.

Fal. Well said, Master Silence.

Sil. An we shall be merry, now comes in the sweet o' the night.

Fal. Health and long life to you, Master Silence.

Sil. Fill the cup, and let it come; [*Singing.*
I 'll pledge you a mile to the bottom.

Shal. Honest Bardolph, welcome: if thou wantest any thing, and wilt not call, beshrew thy heart. Welcome, my little tiny thief [*to the Page*], and welcome indeed too. I 'll drink to Master Bardolph, and to all the cavaleros about London.

Davy. I hope to see London once ere I die.

Bard. An I might see you there, Davy,—

Shal. By the mass, you 'll crack a quart together, ha! will you not, Master Bardolph?

Bard. Yea, sir, in a pottle-pot.

Shal. By God's liggens, I thank thee: the knave will stick by thee, I can assure thee that. A' will not out; he is true bred.

Bard. And I 'll stick by him, sir.

Shal. Why, there spoke a king. Lack nothing: be merry. [*Knocking within.*] Look who 's at door there, ho! who knocks? [*Exit Davy.*

Fal. Why, now you have done me right.
[*To Silence, seeing him take off a bumper.*

Sil. Do me right, [*Singing.*
And dub me knight:
Samingo.
Is 't not so?

Fal. 'Tis so.

Sil. Is 't so? Why then, say an old man can do somewhat.

Re-enter Davy.

Davy. An 't please your worship, there 's one Pistol come from the court with news.

Fal. From the court! let him come in.

Enter Pistol.

How now, Pistol!

Pist. Sir John, God save you!

Fal. What wind blew you hither, Pistol?

Pist. Not the ill wind which blows no man to good.
Sweet knight, thou art now one of the greatest men in this realm.

Sil. By 'r lady, I think a' be, but goodman Puff of Barson.

Pist. Puff!
Puff in thy teeth, most recreant coward base!
Sir John, I am thy Pistol and thy friend,
And helter-skelter have I rode to thee,
And tidings do I bring and lucky joys
And golden times and happy news of price.

Fal. I pray thee now, deliver them like a man of this world.

Pist. A foutre for the world and worldlings base!
I speak of Africa and golden joys.

Fal. O base Assyrian knight, what is thy news?
Let King Cophetua know the truth thereof.

Sil. And Robin Hood, Scarlet, and John. [*Singing.*

Pist. Shall dunghill curs confront the Helicons?
And shall good news be baffled?
Then, Pistol, lay thy head in Furies' lap.

Shal. Honest gentleman, I know not your breeding.

Pist. Whey then, lament therefore.

Shal. Give me pardon, sir: if, sir, you come with news from the court, I take it there 's but two ways, either to utter them, or to conceal them. I am, sir, under the king, in some authority.

Pist. Under which king, Besonian? speak, or die.

Shal. Under King Harry.

Pist. Harry the fourth? or fifth?

Shal. Harry the fourth.

Pist. A foutre for thine office!
Sir John, thy tender lambkin now is king;
Harry the fifth 's the man. I speak the truth:
When Pistol lies, do this; and fig me, like
The bragging Spaniard.

Fal. What, is the old king dead?

Pist. As nail in door: the things I speak are just.

Fal. Away, Bardolph! saddle my horse. Master Robert Shallow, choose what office thou wilt in the land, 'tis thine. Pistol, I will double-charge thee with dignities.

Bard. O joyful day!
I would not take a knighthood for my fortune.

Pist. What! I do bring good news.

Fal. Carry Master Silence to bed. Master Shallow, my Lord Shallow,—be what thou wilt; I am fortune's steward—get on thy boots: we 'll ride all night. O sweet Pistol! Away, Bardolph! [*Exit Bard.*] Come, Pistol, utter more to me; and withal devise something to do thyself good. Boot, boot, Master Shallow! I know the young king is sick for me. Let us take any man's horses; the laws of England are at my commandment. Blessed are they that have been my friends; and woe to my lord chief justice!
Let vultures vile seize on his lungs also!
'Where is the life that late I led?' say they:
Why here it is; welcome these pleasant days!

Scene IV.

London. A street.

Enter Beadles, dragging in Hostess Quickly and Doll Tearsheet.

Host. No, thou arrant knave; I would to God that I might die, that I might have thee hanged: thou hast drawn my shoulder out of joint.

First Bead. The constables have delivered her over to me; and she shall have whipping-cheer enough, I warrant her: there hath been a man or two lately killed about her.

Dol. Nut-hook, nut-hook, you lie. Come on; I 'll tell thee what, thou damned tripe-visaged rascal, an the child I now go with do miscarry, thou wert better thou hadst struck thy mother, thou paper-faced villain.

Host. O the Lord, that Sir John were come! he would make this a bloody day to somebody. But I pray God the fruit of her womb miscarry!

First Bead. If it do, you shall have a dozen of cushions again; you have but eleven now. Come, I charge you both go with me; for the man is dead that you and Pistol beat amongst you.

Dol. I 'll tell you what, you thin man in a censer, I will have you as soundly swinged for this,—you blue-bottle rogue, you filthy famished correctioner, if you be not swinged, I 'll forswear half-kirtles.

First Bead. Come, come, you she knight-errant, come.

Host. O God, that right should thus overcome might! Well, of sufferance comes ease.
Dol. Come, you rogue, come; bring me to a justice.
Host. Ay, come, you starved blood-hound.
Dol. Goodman death, goodman bones!
Host. Thou atomy, thou!
Dol. Come, you thin thing; come, you rascal.
First Bead. Very well. [*Exeunt.*

Scene V.

A public place near Westminster Abbey.

Enter two grooms, strewing rushes.

First Groom. More rushes, more rushes.
Sec. Groom. The trumpets have sounded twice.
First Groom. 'Twill be two o'clock ere they come from the coronation: dispatch, dispatch. [*Exeunt.*

Enter Falstaff, Shallow, Pistol, Bardolph, and Page.

Fal. Stand here by me, Master Robert Shallow; I will make the king do you grace: I will leer upon him as a' comes by; and do but mark the countenance that he will give me.
Pist. God bless thy lungs, good knight.
Fal. Come here, Pistol; stand behind me. O, if I had had time to have made new liveries, I would have bestowed the thousand pound I borrowed of you. But 'tis no matter; this poor show doth better: this doth infer the zeal I had to see him.
Shal. It doth so.
Fal. It shows my earnestness of affection,—
Shal. It doth so.

Fal. My devotion,—

Shal. It doth, it doth, it doth.

Fal. As it were, to ride day and night; and not to deliberate, not to remember, not to have patience to shift me,—

Shal. It is best, certain.

Fal. But to stand stained with travel, and sweating with desire to see him; thinking of nothing else, putting all affairs else in oblivion, as if there were nothing else to be done but to see him.

Pist. 'Tis 'semper idem,' for 'obsque hoc nihil est:' 'tis all in every part.

Shal. 'Tis so, indeed.

Pist. My knight, I will inflame thy noble liver,
And make thee rage.
Thy Doll, and Helen of thy noble thoughts,
Is in base durance and contagious prison;
Haled thither
By most mechanical and dirty hand:
Rouse up revenge from ebon den with fell Alecto's snake,
For Doll is in. Pistol speaks nought but truth.

Fal. I will deliver her.

[*Shouts within, and the trumpets sound.*

Pist. There roar'd the sea, and trumpet-clangor sounds.

Enter the King and his train, the Lord Chief Justice among them.

Fal. God save thy grace, King Hal! my royal Hal!

Pist. The heavens thee guard and keep, most royal imp of fame!

Fal. God save thee, my sweet boy!

King. My lord chief justice, speak to that vain man.

Ch. Just. Have you your wits? know you what 'tis you speak?

Fal. My king! my Jove! I speak to thee, my heart!

King. I know thee not, old man: fall to thy prayers;
How ill white hairs become a fool and jester!
I have long dream'd of such a kind of man,
So surfeit-swell'd, so old, and so profane;
But, being awaked, I do despise my dream.
Make less thy body hence, and more thy grace;
Leave gormandizing; know the grave doth gape
For thee thrice wider than for other men.
Reply not to me with a fool-born jest:
Presume not that I am the thing I was;
For God doth know, so shall the world perceive,
That I have turn'd away my former self;
So will I those that kept me company.
When thou dost hear I am as I have been,
Approach me, and thou shalt be as thou wast,
The tutor and the feeder of my riots:
Till then, I banish thee, on pain of death,
As I have done the rest of my misleaders,
Not to come near our person by ten mile.
For competence of life I will allow you,
That lack of means enforce you not to evil:
And, as we hear you do reform yourselves,
We will, according to your strengths and qualities,
Give you advancement. Be it your charge, my lord,
To see perform'd the tenour of our word.
Set on. [*Exeunt King, etc.*

Fal. Master Shallow, I owe you a thousand pound.

Shal. Yea, marry, Sir John; which I beseech you to let me have home with me.

Fal. That can hardly be, Master Shallow. Do not you grieve at this; I shall be sent for in private to him: look you, he must seem thus to the world: fear not your advancements; I will be the man yet that shall make you great.

Shal. I cannot well perceive how, unless you should give me your doublet, and stuff me out with straw. I beseech you, good Sir John, let me have five hundred of my thousand.

Fal. Sir, I will be as good as my word: this that you heard was but a colour.

Shal. A colour that I fear you will die in, Sir John.

Fal. Fear no colours: go with me to dinner: come, Lieutenant Pistol; come, Bardolph: I shall be sent for soon at night.

Re-enter Prince John, and the Lord Chief Justice; Officers with them.

Ch. Just. Go, carry Sir John Falstaff to the Fleet: Take all his company along with him.

Fal. My lord, my lord,—

Ch. Just. I cannot now speak: I will hear you soon. Take them away.

Pist. Si fortuna me tormenta, spero contenta.

[*Exeunt all but Prince John and the Chief Justice.*

Lan. I like this fair proceeding of the king's:
He hath intent his wonted followers
Shall all be very well provided for;
But all are banish'd till their conversations
Appear more wise and modest to the world.

Ch. Just. And so they are.

Lan. The king hath call'd his parliament, my lord.

Ch. Just. He hath.

Lan. I will lay odds that, ere this year expire,
We bear our civil swords and native fire
As far as France: I heard a bird so sing,
Whose music, to my thinking, pleased the king.
Come, will you hence? [*Exeunt.*

EPILOGUE.

Spoken by a Dancer.

First my fear; then my courtesy; last my speech. My fear is, your displeasure; my courtesy, my duty; and my speech, to beg your pardons. If you look for a good speech now, you undo me: for what I have to say is of mine own making; and what indeed I should say will, I doubt, prove mine own marring. But to the purpose, and so to the venture. Be it known to you, as it is very well, I was lately here in the end of a displeasing play, to pray your patience for it and to promise you a better. I meant indeed to pay you with this; which, if like an ill venture it come unluckily home, I break, and you, my gentle creditors, lose. Here I promised you I would be, and here I commit my body to your mercies: bate me some, and I will pay you some, and, as most debtors do, promise you infinitely.

If my tongue cannot entreat you to acquit me,

will you command me to use my legs? and yet that were but light payment, to dance out of your debt. But a good conscience will make any possible satisfaction, and so would I. All the gentlewomen here have forgiven me: if the gentlemen will not, then the gentlemen do not agree with the gentlewomen, which was never seen before in such an assembly.

One word more, I beseech you. If you be not too much cloyed with fat meat, our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine of France; where, for any thing I know, Falstaff shall die of a sweat, unless already a' be killed with your hard opinions; for Oldcastle died a martyr, and this is not the man. My tongue is weary: when my legs are too, I will bid you good night: and so kneel down before you; but, indeed, to pray for the queen.

Glossary.

A', he (Quartos, "*a*"; Folios, "*hee*" or "*he*"); I. ii. 48.

Abated, "*reduced to lower temper*, or as the workmen call it, *let down*" (Johnson); I. i. 117.

Abide, undergo, meet the fortunes of; II. iii. 36.

Able, active; I. i. 43.

Abroach; "set a.," cause, ? set flowing; IV. ii. 14.

Accite, summon; V. ii. 141.

Accites, incites (Folios 3, 4, "*excites*"); II. ii. 64.

Accommodated, supplied (satirized as an affected word); (Quarto, "*accommodate*"); III. ii. 71.

Achitophel, Ahithopel, the counsellor of Absalom, cursed by David (Folio 2, "*Architophel*"); I. ii. 39.

Aconitum, aconite; IV. iv. 48.

Address'd, prepared; IV. iv. 5.

Advised, well aware; I. i. 172.

Affect, love; IV. v. 145.

Affections, inclinations; IV. iv. 65.

After, according to; V. ii. 129.

Against, before, in anticipation of; IV. ii. 81.

Agate, a figure cut in an agate stone and worn in a ring or as a seal; a symbol of smallness (Johnson's emendation of Folios, "*agot*"); I. ii. 19.

Aggravate, Mrs. Q.'s blunder for *moderate*; II. iv. 170.

All, quite; IV. i. 156.

Allow, approve; IV. ii. 54.

Amurath, the name of the Turkish Sultans; Amurath III. died in 1596, leaving a son Amurath, who, on coming to the throne, invited his brothers to a feast, where he had them all strangled, in order to prevent any inconvenient disputes concerning the succession. This is probably the circumstance which is here referred to (the allusion helps to fix the date of the play); V. ii. 48.

An, if (Quarto, "*and*"; Folios, "*if*"); I. ii. 59.

Anatomize, lay open, show distinctly (Folio 4, "*anatomize*"; Quarto, "*anothomize*"; Folios 1, 2, 3, "*Anathomize*"); Induct. 21.

Ancient, ensign; II. iv. 72.

Angel, with play upon angel, the gold coin, of the value of ten shillings; I. ii. 177.

Anon, anon, Sir, the customary reply of the Drawers; II. iv. 296.

Antiquity, old age; I. ii. 299.

Appertinent, belonging; I. ii. 184.

Apple-johns, a particular kind of apple, which shrivelled by keeping; II. iv. 2.
Apprehensive, imaginative; IV. iii. 103.
Approve, prove; I. ii. 205.
Apter, more ready; I. i. 69.
Argument, subject; V. ii. 23.
Armed, with spurs (Quarto, "*armed*"; Folios, "*able*"; Pope, "*agile*"); I. i. 44.
Assemblance, aggregate, *tout ensemble* (Pope, "*semblance*"; Capell, "*assemblage*"); III. ii. 272.
Assurance, surety; I. ii. 36.
At a word, in a word, briefly; III. ii. 313.
Atomy, Mrs. Q.'s blunder for "*anatomy,*" skeleton (Folios "*Anatomy*"); V. iv. 33.
Atonement, reconciliation; IV. i. 221.
Attach, arrest; IV. ii. 109.
Attached, seized; II. ii. 3.
Attend, await, waits for; I. i. 3.
Away with; "could a. w. me," *i.e.* could endure me; III. ii.
Awful, inspiring awe; V. ii. 86.
Awful banks, bounds of respect, reverence (Warburton, "*lawful*"); IV. i. 176.

Back-sword man, fencer at single sticks; III. ii. 69.
Balm, consecrated oil used for anointing kings; IV. v. 115.
Band, bond (Folios, "*bond*"); I. ii. 37.
Barbary hen, a hen whose feathers are naturally ruffled; II. iv. 104.
Barson, corruption of Barston, in Warwickshire; V. iii. 90.
Bartholomew boar-pig, roast pig was one of the attractions of Bartholomew Fair; II. iv. 241.
Basingstoke, in Hampshire, about fifty miles from London (Quarto, "*Billingsgate*"); II. i. 177.
Basket hilt, the hilt of a sword with a covering of narrow plates of steel in the shape of a basket, and serving as a protection to the hand; II. iv. 136.
Bastardly, ? dastardly; II. i. 51.
Bate, contention; II. iv. 263.
Bate, remit; Epil. 16.
Battle, army; IV. i. 154.
Battle, battalion; III. ii. 163.
Bawl out, bawl out from (Quarto, "*bal out*"; Capell, "*bawl out from*"); II. ii. 27.
Baying, driving to bay (a term of the chase); I. iii. 80.
Bear-herd, leader of a tame bear (Folio 4, "*bear-herd*"; Quarto, "*Berod*"; Folios 1, 2, "*Beare-heard*"; Folio 3, "*Bear-heard*"); I. ii. 182.
Bear in hand, flatter with false hopes, keep in expectation; I. ii. 40.
Beavers, movable fronts of helmets; IV. i. 120.
Beefs, oxen (?) cattle (Folios, "*beeves*"); III. ii. 347.
Before, go before me; IV. i. 228.

Being you are, since you are (Gould conjectured "*seeing*"); II. i. 193.
Belike, I suppose; II. ii. 11.
Beseek, beseech; II. iv. 170.
Besonian, base fellow, beggar; V. iii. 113.
Bestow, behave; II. ii. 177.
Bestowed, spent; V. v. 12.
Big, pregnant; Induct. 13.
Biggen, "nightcap"; properly, a coarse headband or cap worn by the Béguines, an order of Flemish nuns; IV. v. 27.
Bleed, be bled; IV. i. 57.
Bloody, headstrong, intemperate; IV. i. 34.
Blubbered, blubbering, weeping; II. iv. 411.
Blue-bottle rogue; alluding to the blue uniform of the beadles; V. iv. 22.
Blunt, dull-witted; Induct. 18.
Bona-robas, handsome wenches; III. ii. 25.
Borne with, laden with; II. iv. 383.
Bounce, bang; III. ii. 299.
Brave, defy; II. iv. 224.
Brawn, mass of flesh; I. i. 19.
Break, am bankrupt; Epil. 13.
Breathe, let take breath, rest; I. i. 38.
Bruited, noised, rumoured abroad; I. i. 114.
Buckle, bow, bend (Bailey conjectured "*knuckle*"); I. i. 141.
Bung, sharper; II. iv. 133.
Burst, broke, cracked; III. ii. 341.
Busses, kisses; II. iv. 282.
But, except; V. iii. 89.
By, on, consequent upon; IV. v. 87.
By God's liggens, an oath, probably of the same force as "bodikins" (omitted in Folios); V. iii. 65.
By the rood, by the holy cross, an asseveration; III. ii. 3.
By yea and nay, without doubt; III. ii. 10.

Caliver, a very light musket; III. ii. 287.
Calm, qualm; II. iv. 38.
Came, became; II. iii. 57.
Canaries, canary wine (Folio 4, "*Canary*"); II. iv. 28.
Candle-mine, magazine of tallow; II. iv. 316.
Canker'd, polluted; IV. v. 72.
Cankers, canker-worms; II. ii. 102.
Cannibals, Hannibals; II. iv. 175.
Capable, susceptible; I. i. 172.
Carat, quality (Folios 1, 2, 3, "*Charract*"; Folio 4, "*Carract*"; Quarto, "*Karrat*"); IV. v. 162.
Caraways, a kind of confection made with cumin seeds, "caraway seeds"; V. iii. 3.
Care, mind; I. ii. 134.
Cast, calculated; I. i. 166.
Cavaleros, cavaliers (Quarto, "*cabileros*"; Folios, "*Cauileroes*"); V. iii. 59.
Censer; "thin man in a censer"; probably a kind of cap like a censer; (some explain

that censers were made of thin metal, and often had rudely hammered or embossed figures in the middle of the pierced convex lid); V. iv. 20.

Chance; "how c.," how comes it; IV. iv. 20.

Channel, gutter (Pope, "*kennel*"); II. i. 48.

Chapt, worn, wrinkled (Quarto, Folios, "*chopt*"); III. ii. 289.

Charge; "in c.," *i.e.* "ready for the charge"; IV. i. 120.

Charge, pledge; II. iv. 126.

Cheater; "a tame ch.," a low gamester; a cant term (Quarto, "*cheter*"; some eds., "*chetah,*" a leopard); II. iv. 102.

Cheater, escheator, an officer of the exchequer; II. iv. 107.

Check, reproof; IV. iii. 32.

Checked, reproved; I. ii. 212.

Churlish, rude, rough; I. iii. 62.

Civil, well-ordered; IV. i. 42.

Clapped i' the clout, hit the white mark in the target without effort; III. ii. 50.

Close, make peace; II. iv. 344.

'*Cock and pie,*' a slight oath commonly used; *cock,* a corruption of God; *pie* (= Latin *pica*) was the old name of the Ordinate; V. i. 1.

From an old alehouse sign at Bewdley.

Coherence, agreement, accord; V. i. 69.

Cold, calm; V. ii. 98.

Coldest, most hopeless; V. ii. 31.

Colour, pretence; V. v. 87.

Colours; "fear no colours," fear no enemy, fear nothing; V. v. 89.

Colour, excuse; I. ii. 267.

Commandment, command; V. iii. 137.

Commit, commit to prison; V. ii. 83.

Commodity, profit; I. ii. 269.

Commotion, insurrection; IV. i. 36.

Companion, fellow, used contemptuously; II. iv. 128.

Complices, accomplices, allies; I. i. 163.

Condition, "official capacity"; IV. iii. 86.

Confirmities, Mrs. Q.'s blunder for *infirmities*; II. iv. 61.

Confound, exhaust; IV. iv. 41.

Conger, sea-eel (Quarto, "*Cunger*"); II. iv. 56.

Consent, agreement; V. i. 75.

Consent, agree, decide (Collier MS., "*Consult*"); I. iii. 52.

Considerance, consideration; V. ii. 98.

Consigning to, confirming; V. ii. 143.

Consist upon, claim, stand upon (Rowe, "*insist*"); IV. i. 187.

Contagious, pernicious; V. v. 34.

Continuantly, Mrs. Quickly's blunder for *continually* (Quartos, "*continually*"); II. i. 26.

Conversations, habits; V. v. 101.

Cophetua; alluding to the ballad of *King Cophetua and the Beggar* to be found in Percy's *Reliques* (Quarto, "*Couetua*"; Folios, "*Couitha*"); V. iii. 102.

Corporate, Bullcalf's blunder for *corporal*; III. ii. 231.

Corpse, corpses (Folios 1, 2, "*Corpes*"; Folios 3, 4, "*Corps*"; Dyce, "*corpse*"); I. i. 192.

Correctioner, one who inflicts punishment; V. iv. 23.

Cost; "part-created cost," partly erected costly building; (Vaughan conjectured "*part-erected castle*"; Herr conjectured "*part-erected, cast*"; Keightley, "*house*"); I. iii. 60.

Costermonger, commercial, petty dealing; (Quarto, "*costar-mongers times*"; Folios 1, 2, "*Costor-mongers*"; Folios 3, 4, "*coster-mongers days*"); I. ii. 181.

Cotswold man, a man from the Cotswold Downs, celebrated for athletic games and rural sports of all kinds, hence an athlete (Quartos, "*Cotsole man*"; Folios, "*Cot-sal-man*"; Capell, "*Cotsall man*"); III. ii. 22.

Courtesy, curtsy (Folio 1, "*Curtsie*"; Folios 2, 3, 4, "*Curtesie*"; Quarto, "*cursie*"); Epil. 1.

Cover, lay the table; II. iv. 11.

Crack, "a pert little boy"; III. ii. 33.

Crafty-sick, feigning sickness; Induct. 37.

Crosses, coins stamped with a cross (used quibblingly); I. ii. 244.

Crudy, crude, raw; IV. iii. 102.

Current, genuine, with pun upon *sterling*; II. i. 128.

Curry with, curry favour with; V. i. 79.

Cuttle, knife used by cut-purses, hence, cutpurse; II. iv. 135.

Day, day of battle, battle; I. i. 20.

Dear, earnest; IV. v. 141.

Debate, contest; IV. iv. 2.

Defensible, furnishing the means of defence (Folio 4, "*sensible*"); II. iii. 38.

Depart, leave; IV. v. 91.

Derives itself, descends; IV. v. 43.

Descension, descent, decline (Folios, "*declension*"); II. ii. 182.

Determined, put an end to, settled; IV. v. 82.

'*Devil's book,*' "alluding to the old belief that the Devil had a register of the persons who were subject to him"; II. ii. 49. (*Cp.* illustration in *Taming of Shrew.*)

Directly, in a direct manner, plainly; IV. ii. 52.

Discharge, disband, dismiss; IV. ii. 61.

Discolours; "d. the complexion of my greatness" = makes me blush; II. ii. 5.

Discomfort, uneasiness (Capell conjectured "*discomfit*"); I. ii. 112.

Discoverers, scouts (Folios 3, 4, "*discoveries*"); IV. i. 3.

Distemper'd, disordered, out of health; III. i. 41.

Distracted, made mad; II. i. 112.

Dole, dealing, interchange; I. i. 169.

Doubt, fear, suspect; Epil. 7.

Draw, draw together, muster; I. iii. 109; withdraw; II. i. 157.

Drew, drew aside; I. i. 72.

Drollery, (probably) a humorous painting; II. i. 151.

Drooping, declining; Induct, 3.

Dub me knight, referring to the custom of the time, that he who drank a large potation on his knees to the health of his mistress, was said to be dubbed a knight, and retained the title for the evening; V. iii. 74.

Duer, more duly (Quarto, "*dewer*"; Pope, "*more duly*"); III. ii. 324.

Dull, soothing, drowsy; IV. v. 2.

Easy, easy to be borne; V. ii. 71.

Ebon, black, dark; V. v. 37.

Effect, suitable manner; II. i. 138.

Element, sky; IV. iii. 55.

Endear'd, bound (Quarto, "*endeere*"); II. iii. 11.

Ending, dying; IV. v. 80.

Enforcement, application of force; I. i. 120.

Engaged, bound, tied; I. i. 180.

Engraffed to, firmly attached to; II. ii. 67.

Engrossed, piled up, amassed; IV. v. 71.

Engrossments, accumulations; IV. v. 80.

Enlarge, extend, widen; I. i. 204.

Ephesians, jolly companions (a cant term of the day); II. ii. 157.

Equal with, cope with; I. iii. 67.

Ever among, perhaps a corruption of *ever and anon*; V. iii. 22.

Exclamation, outcry against you; II. i. 84.

Exion, Mrs. Q.'s blunder for *action* (Folios 3, 4, "*action*"); II. i. 30.

Extraordinarily, Mrs. Q.'s blunder for *ordinarily*; II. iv. 25.

Face-royal, used equivocally for (i.) a royal face, and (ii.) the figure stamped upon "a royal," a coin of the value of ten shillings; I. ii. 26.

Faitors, evil-doers (Quarto, "*fater*"; Folios, "*Fates*"); II. iv. 167.

Familiarity, Mrs. Q.'s blunder for *familiar* (Folios, "*familiar*"); II. i. 104.

Fancies and good-nights, the common title of little poems; III. ii. 336.

Fantasy, imagination; V. ii. 13.

Fear, frighten; IV. iv. 121.

Fear, a fearful thing; I. i. 95.

Fearful, full of fear; Induct. 12.

Fears, causes of fear; IV. v. 196.

Fennel, an inflammatory herb; II. iv. 258.

Fetch off, make a prey of, fleece; III. ii. 318.

Few; "in f.," in a few words, in short; I. i. 112.

Fig, insult by putting the thumb between the fore and middle finger; V. iii. 118. (*Cp.* illustration in *Henry V.*)

Fillip, strike; I. ii. 246.

Flap-dragon, snap-dragon; II. v. 267.

Fleet, the prison for debtors; V. v. 92.

Flesh'd, "made fierce and eager for combat, as a dog fed with flesh only" (Capell conjectured "*flush'd*"); I. i. 149.

Foin, make a thrust in fencing; II. i. 16.

Follow'd, followed up the advantage gained; I. i. 21.

Fond, foolish; I. iii. 91.

Fondly, foolishly; IV. ii. 119.

Foolish-compounded, composed of absurdity; I. ii. 8.

For, in spite of; I. i. 93.

Force perforce, an emphatic form of *perforce*; (Theobald's emendation of Folios, "*forc'd, perforce*"); IV. i. 116.

Forehand shaft; "an arrow particularly formed for shooting straight forward, concerning which Ascham says it should be big breasted" (Nares); (Collier MS., "*fourehand*"); III. ii. 51.

Forgetive, inventive; IV. iii. 103.

Forspent, utterly worn out (*for* intensive); I. i. 37.

Fortune; "in the f.," by the good fortune; I. i. 15.

Fourteen and a half, i.e. two hundred and ninety yards; the maximum distance reached by the archers of the time being three hundred yards; III. ii. 52.

Foutre, an expression of contempt; (Quarto, "*fowtre*"; Folios, "*footra*"); V. iii. 99.

Frank, sty; II. ii. 154.

Fright, affright, terrify; I. i. 67.

Fubbed off, deluded with false promises; II. i. 34.

Fustian, nonsensical; II. iv. 198.

Fustilarian, a word of Falstaff's coinage (? connected with "*fusty,*" or perhaps from "*fustis,*" with reference to the cudgel of the bailiff); II. i. 61.

Gainsaid, contradicted; I. i. 91.

Galled, injured, annoyed; IV. i. 89.

Galloway nags, a small and inferior breed of horses; common hackneys; II. iv. 199.

'Gan, began; I. i. 129.

Garland, crown; V. ii. 84.

Gaultree, the ancient forest of Galtres, to the north of the City of York (Folios, "*Gualtree*"); IV. i. 2.

Gave out, described; IV. i. 23.

German hunting; "hunting subjects were much in favour for the decoration of interiors, and the chase of the wild boar in Germany would naturally form a spirited scene" (Clarke); Quarto, "*Iarman*"; Folios 1, 2, 3, "*Germane*"); II. i. 152.

Gibbets on, hangs on; alluding to the manner of carrying beer-barrels, by hanging them on a sling; III. ii. 277.

Giddy, excitable, hot-brained; IV. v. 214.

Gird, jeer, gibe; I. ii. 7.

God's light, by God's light; an oath; (Folios, "*what*"); II. iv. 138.

Good case, good circumstances; II. i. 111.

Good faith, indeed (Folios, "*good-sooth*"); II. iv. 38.

Graffing, grafting; V. iii. 3.

Grate on, vex, be offensive; IV. i. 90.

Green, fresh; IV. v. 204.

Grief, (1) pain; (2) sorrow; I. i. 144.

Groat, a coin of the value of four-pence; I. ii. 254.

Grows to, incorporates with; I. ii. 59.

Guarded with rags, trimmed, ornamented with rags (Pope, "*goaded*"; Singer, "rags"; Quartos and Folios, "rage"); IV. i. 34.

Haled, dragged (Quarto, "*halde*"; Folios 1, 2, 3, "*Hall'd*"; Folio 4, "*Hal'd*"; Pope, "*Hauld*"); V. v. 35.

Half-kirtles, jackets, or the petticoats attached to them; V. iv. 24.

Halloing, shouting (Quarto, Folios 1, 2, "*hallowing*"; Folios 3, 4, "*hollowing*"); I. ii. 204.

A gold ten shilling piece of Henry VIII. From an original specimen.

Hands; "of my h.," of my size; II. ii. 72.
Hangs, suspends; IV. i. 213.
Haply, mayhap, perhaps; I. i. 32.
Harry ten shillings; "four H. t. s. in French crowns"; there were no ten-shilling pieces till the reign of Henry VII.; French crowns were worth somewhat less than five shillings each; III. ii. 232. (*Cp. illustration.*)
Haunch, hinder (*i.e.* latter) part; IV. iv. 92.
Hautboy, a wind-instrument (Quarto, "*hoboy*"; Folios, "*Hoe-boy*") III. ii. 345.
Have at him, I am ready; I. ii. 209.
Head; "make head," raise an army; I. i. 168.
Headland, a strip of unploughed land at the end of the furrows; V. i. 14.
Heart, will, intention; V. iii. 29.
Heat, pursuit; IV. iii. 25.
Hence, henceforth; V. v. 53.
Hilding, base, menial (Folios, "*hielding*"); I. i. 57.
Hinckley, a market town in Leicestershire (Quarto, "*Hunkly*"); V. i. 26.
His, its (Folio 4, "*its*"); I. ii. 125.
History, relate; IV. i. 203.
Hold, fastness, fortress (Theobald's correction of Quarto and Folios, "*Hole*"); Induct. 35.
Hold sortance, be in accordance; IV. i. 11.
Holland, a kind of linen; with a quibble upon *Holland*; II. ii. 26.
Honey-seed, Mrs. Q.'s blunder for *homicide*; II. i. 54.
Honey-suckle, Mrs. Q.'s blunder for *homicidal*; II. i. 52.
Hook on, don't lose sight of her; keep close to her; II. i. 170.
How, what price; III. ii. 41.
Humane, human (omitted in Folios); IV. iii. 129.
Humorous, capricious; IV. iv. 34.
Humours of blood, caprices of disposition; II. iii. 30.
Hunt counter, are on the wrong scent; I. ii. 97.
Hurly, hurly-burly, tumult; III. i. 25.
Husband, husbandman (Folios 3, 4, "*husbandman*"); V. iii. 11.

Imbrue, draw blood; II. iv. 204.
Immediate, next in line; IV. v. 42.
Imp, youngling; V. v. 43.
In, with; I. iii. 7.
Incertain, uncertain (Folios 1, 2, "*incertain*"; Folios 3, 4, "*uncertain*"); I. iii. 24.
Incision, draw blood; II. iv. 204.
Indifferency, moderate dimensions; IV. iii. 22.
Indited, Mrs. Q.'s blunder for *invited*; (Folios 3, 4, "*invited*"); II. i. 28.

Infer, suggest; V. v. 14.
Infinitive, Mrs. Quickly's blunder for *infinite*; II. i. 26.
Inset, set (Folios, "*set*"); I. ii. 19.
Insinewed, allied; IV. i. 172.
Instance, proof; III. i. 103.
Intelligencer, mediator; IV. ii. 20.
Intended, understood; IV. i. 166.
Intervallums, intervals; V. i. 91.
Intreasured, stored; III. i. 85.
Invested, invested with authority; IV. iv. 6.
Investments, vestments; IV. i. 45.
Iron man, armed man, clad in armour (Quarto, "*man talking*"); IV. ii. 8.
It = its; (Quarto and Folios 1, 2, "*it*"; Folios 3, 4, "*its*"); I. ii. 123.
It is, he is; used contemptuously; II. iv. 75.

Jade, a term of pity for a maltreated horse; I. i. 45.
Joined-stools, a kind of folding chairs; II. iv. 260.
Juggler, trickster, cheat; II. iv. 137.
Juvenal, youth; I. ii. 22.

Keech, "the fat of an ox or cow, rolled up by the butcher in a round lump; hence a name given to a butcher's wife"; II. i. 97.
Kickshaws, trifles; V. i. 28.
Kindly, natural; IV. v. 84.
Kirtle, a jacket with a petticoat attached to it; II. iv. 288.

'Larum-bell, alarm bell; III. i. 17.
Law, justice; V. ii. 87.
Lay, stayed, resided; III. ii. 294.
Leather-coats, a kind of apple, brown-russets; V. iii. 44.
Leer, simper, smile; V. v. 6.
Leman, sweetheart, lover; V. iii. 47.
Lethe, the river in the infernal regions whose waters caused forgetfulness (Quarto, "*lethy*"); V. ii. 72.
Lie, lodge; IV. ii. 97.
Lief, willingly (Quarto, "*liue*"); I. ii. 46.
Lighten, enlighten; II. i. 203.
Like, (?) look (Folios, "*look*"); III. ii. 91.
Like, likely; I. iii. 81.
Liking, likening (Folios, "*lik'ning him*"); II. i. 93.
Lined, strengthened; I. iii. 27.
Listen after, enquire for; I. i. 29.
Livers, formerly considered the seat of the passions; I. ii. 188.
Loathly, loathsome; IV. iv. 122.
Look beyond, misjudge; IV. iv. 67.
Looked, anticipated, expected; I. ii. 48.
Lubber's-head, Libbard's-head, *i.e.* Leopard's head, the sign of a house (Folios, "*Lubbars*"); II. i. 31.

Lambert street London Street; an early street mentioned in the Lambeth parishregisters (Nelson "Lambeth"); II. i. 20.

Lasty lively, merry; III. ii. 12.

Malmsey-nose, red-nosed; II. i. 40.

Male-content, *male-contents*; II. iv. 351.

Manage, handle; III. ii. 287.

Mandrake "the plant *Atropa Mandragora*, the root of which was thought to resemble the human figure, and to cause madness and even death, when torn from the ground"; I. ii. 12.

The above illustration from an illuminated MS. in the Bodleian Museum shows the method in which the mandrake was supposed to be obtained.

Man-eater, man-slayer; murderer; IV. i. 84.

Manes, multitude (Dowce confectured "manes"); I. iii. 66.

Mare, nightmare; II. i. 79.

Marks, a mark is of the value of thirteen shillings and fourpence; I. ii. 208.

Mars a contraction of *Mavis*; a pilfering of owls (Quarto "Mary"; Folios "*Marry*"); II. i. 42.

Martlemas, Martinmas (the Feast of St. Martin, which marked the close of autumn: used figuratively = an old man; II. iv. 197.

Matter "no small matter" = nothing of the kind; Induct. 13.

Mechanical, vulgar; assigned to low druggists; V. i. 50.

Mention, middle, affording to the person mention of the allegations; IV. v. 195.

Milking, salivating; spitting (Quarto "morning"); IV. iv. 55.

Mint "common term for a small portion of anything belonging to the kitchen"; II. i. 20.

Mis, abandon; V. v. 180.

Mind, ardour, high courage (used in both senses of "mind" and "mettle"); (Folio 4 "mine"; Quarto "mettle"; Folios 1, 2, 3 "Mettle"); I. v. 119.

Mine, pledge of; IV. iv. 77.

Minerval Grove, the assembly-ground for military drill, and also for public sports; III. i. 302.

Misleading apprehensions; IV. i. 200.

Miscarries perished; IV. i. 120.

Miscarried, murdered; IV. ii. 33.

Mistook, mistaken, misunderstood; IV. ii. 56.

Mode, form of things (Quarto and Folios, "*mood*"); IV. v. 200.

Model, plans; I. iii. 42.

More and less, high and low; I. i. 209.

Much! an exclamation of ironical admiration; II. iv. 139.

Much ill, very ill; IV. iv. 111.

Muse, wonder, am surprised; IV. i. 167.

Neaf, fist; II. iv. 195.

Near, in the confidence; V. i. 78.

Neighbour confines, neighbouring boundaries; IV. v. 124.

New-dated, recently dated; IV. i. 8.

Nice, over-delicate, dainty, I. i. 145; trivial, petty, IV. i. 191.

"*Nine Worthies*"; these were commonly enumerated as follows: — Hector, Alexander, and Julius Cæsar; Joshua, David, and Judas Maccabeus; Arthur, Charlemagne, and Godfrey of Bouillon; II. iv. 230. (*Cp. Love's Labour's Lost.*)

Nobles, a gold coin worth six shillings and eightpence; II. i. 161.

Noise, company of musicians; II. iv. 12. (The annexed illustration, representing two companies of noises, is taken from Harrison's *Arches of Triumph, erected in honour of the entry of James I. into London,* 1603.)

No other, nothing else (Quarto, "*otherwise*"); V. ii. 62.

Nut-hook, contemptuous term for a catchpole; V. iv. 8.

Obedience, obeisance; IV. v. 147.

Observance, obeisance, homage; IV. iii. 16.

Observed, deferred to; IV. iv. 30.

O'er-posting, getting clear of; I. ii. 162.

Offer, menace; IV. i. 219.

Offices, domestic offices, apartments (especially servants' quarters); I. iii. 47.

Omit, neglect; IV. iv. 27.

On, of; I. iii. 102.

One, i.e. mark, score; pronounced "*own*" (Theobald conjectured "*Lone*" = *loan;* Collier MS., "*score*"); II. i. 32.

Opposite, adversary, opponent; I. iii. 55.

Orchard, garden; V. iii. 1.

Ostentation, outward show; II. ii. 54.

Ouches, ornaments; II. iv. 53.

Ousel, blackbird; (Quarto, "*woosel*"; Folios, "*Ouzel*"); III. ii. 9.

Out; "will not out," will not fail you; a sportsman's expression; V. iii. 67.

Outbreathed, out of breath, exhausted; I. i. 108.

Overlive, outlive; IV. i. 15.

Over-rode, caught him up, outrode; I. i. 30.

Overscutched, (?) overscotched or, overwhipped; (Quarto, "*ouer-schucht*"; Grant White, "*over-switched*"; "*over-switched house-wife*" = (according to Ray, a strumpet); III. ii. 335.

Overween, think arrogantly; IV. i. 149.

Pantler, the servant who had charge of the pantry; II. iv. 249.

Parcels, small parts, particulars; IV. ii. 36.

Parcel-gilt, part-gilt, generally only the embossed portions; II. i. 90.

Part, depart; IV. ii. 70.

Part, "characteristic action"; IV. v. 64.

Particular; "his particular," its details; IV. iv. 90.

Passing, surprisingly, exceedingly; IV. ii. 85.

'Pauls'; "The body of old St. Paul's Church in London was a constant place of resort for business and amusement. Advertisements were fixed up there, bargains made, servants hired, and politics discussed" (Nares); I. ii. 57.

Pawn'd, pledged; IV. ii. 112.

Peasant, rural, provincial (Collier MS., "*pleasant*"); Induct. 33.

Peascod-time, the time when peas are in pod; II. iv. 403.

Persistency, persistency in evil, II. ii. 50.

Peruse, survey, examine; IV. ii. 94.

Picking, petty; IV. i. 198.

'Pie-corner,' near Giltspur Street; the Great Fire ended at this corner; II. i. 26.

Please it, if it please; I. i. 5.

Point, a signal given by the blast of a trumpet (Collier MS., "*report*"; Singer, "*a bruit*"); IV. i. 52.

Point, a tagged lace, used to tie parts of the dress; I. i. 53.

Points, mark of commission; perhaps the same as the shoulder-knots worn by soldiers and livery servants; II. iv. 138.

Ports, portals, IV. v. 24.

Posts, post-horses; IV. iii. 38.

Pottle-pot, a tankard holding two quarts; II. ii. 83.

Power, armed force; I. iii. 29.

Precepts, summonses; V. i. 13.

Precisely, exactly; IV. i. 205.

Pregnancy, ready wit; I. ii. 182.

Present, immediate; IV. iii. 76.

Presented, represented; V. ii. 79.

Prick, mark, put him on the list; III. ii. 119.

Pricked down, marked; II. iv. 349.

Proface; "an Anglicized form of the Italian *prò vi faccia*"; "much good may it do you"; V. iii. 28.

Project, expectation; I. iii. 29.

Proof; "come to any proof," show themselves worth anything when it comes to the test; IV. iii. 93.

Proper, handsome; II. ii. 72.

Proper, appropriate; I. iii. 32.

Proper, own; V. ii. 109.

Proposal, suppose; V. ii. 92.

Pulsidge, Mrs. Q.'s blunder for *pulse*; II. iv. 24.

Punish by the heels, the technical term for committing to prison; I. ii. 133.

Purchased; "used probably in its legal sense, *acquired by a man's own act,* as opposed to an acquisition by descent" (Malone); IV. v. 200.

Push, thrust; II. ii. 40.

Quantities, small pieces; V. i. 67.

Quean, contemptible wench, hussy; II. i. 48.

Queasiness, sickly feeling, nausea; I. i. 196.

Question; "in q.," under judicial trial; I. ii. 66.

Quit, safe, free; III. ii. 251.

Quittance, requital, return of blows; I. i. 108.

Quiver, nimble; III. ii. 295.

Quoif, cap or hood; "sickly q.," cap which is the badge of sickness; I. i. 147.

Quoit, throw, pitch (Quarto, "*Quaite*"); II. iv. 200.

Ragged, rugged, rough, Induct. 35; beggarly, V. ii. 38.

Ragged'st, roughest (Theobald conjectured "*rugged'st*"); I. i. 151.

Ralph (Quarto, "*Rafe*"; Folios 1, 2, "*Ralphe*"); III. ii. 106.

Rampallian, an abusive epithet (*cp.* "*rapscallion*"); II. i. 61.

Rapier, a small sword used in thrusting; II. iv. 209.

Rascals; originally lean deer not fit to hunt or kill; II. iv. 43.

Rash, quickly ignited; IV. iv. 48.

From a fan of the year 1728, on which are depicted this and other scenes of Bartholomew Fair.

Rated, chided: III. i. 68.

Recordation to, memory of: II. iv. 98.

Red lattice, an ale-house window, commonly red: II. ii. 80. (*Cp.* illustration.)

Red wheat, [illegible] wheat: spring wheat: V. i. 16.

Remember'd, mentioned: V. ii. 28.

Remembrance, memory: II. iii. 39: admonition: V. [illegible].

Render'd, reported, told: I. i. 27.

Resolved correction, the chastisement determined upon: IV. i. 213.

Respect, regard, consideration: I. i. 84.

Rheumatic, probably a blunder for *splenetic*: II. iv. 60.

Rides the wild-mare, plays at see-saw: II. iv. 239.

Rigol, circlet: IV. v. 36.

Ripe, mature: IV. i. 13.

Rising, insurrection: I. i. 204.

Robin Hood, Scarlet and John: V. iii. 103. (*Cp.* illustration.)

From *the little geste of* Robin Hood's *Fellows*.

Rood, crucifix; III. ii. 3. (*Cp.* illustration.)

From the Ms. Harl., 1527.

Roundly, without much ceremony: III. ii. 20.

Routs, gangs: IV. i. 33.

Rowel-head, the axis on which the wheel-shaped points of a spur turn: I. i. 46.

Royal faiths, faith to the king (Hanmer conjectured, "*loyal*"): IV. i. 193.

Sack; generic term for Spanish wines: I. ii. 214.

Sad, sober, serious; V. i. 89.

Sadly, soberly: V. ii. 125.

Samingo, probably a blunder for *San Domingo*, the patron saint of topers: a common burden of drinking-songs; V. iii. 75.

Saving your manhoods, saving your reverence; II. i. 27.

Scab, a term of contempt and disgust; III. ii. 200.

Scattered stray, stragglers: IV. ii. 120.

Seal'd up, fully confirmed; IV. v. 104.

Sect, sex; II. iv. 39.

Semblable, similar; V. i. 69.

Set off, (?) = cast out, ignored, or = rendered account for (Clarke); (perhaps the phrase is intentionally vague); IV. i. 145.

Set on, begin to march; I. iii. 109.

Seven stars, the Pleiades; II. iv. 196.

Shadows; "s. to fill up the muster-book," *i.e.* "we have in the muster-book many names for which we receive pay, though we have not the men" (Johnson); III. ii. 143.

Shall, will; I. ii. 24.

Sherris-sack, sherry; a Spanish wine, so called from the town of Xeres; IV. iii. 99.

Shot, marksman; III. ii. 289.

Shove-groat; "s. shilling," alluding to a game which consisted in pushing pieces of money on a board to reach certain marks; II. iv. 200. (*Cp.* illustration in *Merry Wives.*)

Shrewd, mischevious; II. iv. 220.

Shrove-tide, a time of special merriment, as the close of the carnival season; V. iii. 36.

Sights, eye-holes; IV. i. 121.

Sign of the leg, the sign over a bootmaker's shop; II. iv. 262.

Silkman, silk mercer; II. i. 29.

Single, simple, silly (used quiblingly); I. ii. 198.

Slops, loose breeches; I. ii. 34.

Smack, taste, savour; I. ii. 106.

Smooth-pates, sleek-headed; "a synonym for the later and more historical name *roundheads*" (Quarto, "*smoothy-pates*"); I. ii. 42.

Sneap, snubbing, rebuke; II. i. 129.

So, so be it; III. ii. 248.

Soft; "s. silencing," gently reproving; V. ii. 97.

Something a, a somewhat (Collier MS., "*something of*"); I. ii. 202-3.

Soon; "soon at night," this very night; V. v. 91.

Sort, manner; IV. v. 201.

South, south wind; II. iv. 382.

Spirits, monosyllabic (as often); I. i. 198.

Spoke on, spoken of (Folios, "*spoken of*"); II. ii. 69.

Stand; "s. my good lord," be my kind master, patron; IV. iii. 85.

Stand upon, insist upon; I. ii. 41.

Spirits, monosyllabic (as often); I. i. 108.

State of floods; "the majestic dignity of the ocean" (Malone); (Hanmer, "*floods of state*"); V. ii. 132.

Stick, hesitate; I. ii. 25.

Stiff-borne, obstinately pursued; I. i. 177.

Still, continually; Induct. 4.

Still-discordant, ever-discordant; Induct. 19.

Still-stand, standstill; II. iii. 64.

Stomach, appetite; IV. iv. 105.

Stops, the holes in a wind instrument by the opening or closing of which by the fingers the sounds are produced; Induct. 17.

Strained, excessive; I. i. 161.

Strange-achieved, (?) strangely acquired (by wrong means); according to some, "gained in foreign lands" (Schmidt, "gained and not yet enjoyed"); IV. v. 72.

Stratagem, "anything amazing and appalling"; I. i. 8.

Strengths, armies, forces; I. iii. 76.

Strond, strand; I. i. 62.

Studied, inclined; II. ii. 10.

Success, succession, continuation; IV. ii. 47.

Successively, by right of succession; IV. v. 202.

Sufferance, suffering; V. iv. 28.

Suggestion, temptation; IV. iv. 45.

Supplies, additional forces, reserves; IV. ii. 45.

Surecard; "surecard was used as a term for a *boon-companion* as lately as the latter end of the last century" (Malone); (Quartos, "*Soccard*"); III. ii. 94.

Suspire, breathe; IV. v. 33.

Swaggerers, bullies, blusterers; II. iv. 80.

Sway on, move on (Collier "*Let's away*"); IV. i. 24.

Swinge-bucklers, roisterers; III. ii. 23.

Swinged, whipped; V. iv. 21.

Tables; table-books, memorandum books; II. iv. 280.

Ta'en up, taken up, levied (Quarto, "*tane*"; Folios, "*taken*"); IV. ii. 26.

Take the heat, get the start of him; II. iv. 314-5.

Take such order, give such orders; III. ii. 194.

Take up, encounter; I. iii. 73.

Taking up, obtaining on trust; I. ii. 45.

Tall, used ironically; V. i. 62.

Tall, sturdy; III. ii. 66.

Tap for tap, tit for tat; II. i. 201.

Tempering, becoming soft like wax; IV. iii. 136.

Temperality, Mrs. Q.'s blunder for *temper*; II. iv. 24.

Tends, contributes (Folios, "*tends*"; Quarto, "*intends*"); I. ii. 9.

Tester, sixpence; III. ii. 291.

Tewksbury mustard, mustard made in Tewkesbury; II. iv. 253.

That that, that which; IV. iv.

That, so that; I. i. 197.

Theme, business; I. iii. 22.

Thewes, muscles and sinews; III. ii. 271.

Thick, fast; II. iii. 24.

Thin man in a censer, evidently meaning that the officer wore the kind of cap which is here likened to a censer; V. iv. 20. (*Cp. Censer.*)

Three-man beetle, "a heavy rammer with three handles used in driving piles, requiring three men to wield it"; I. ii. 246.

Tilly-fally, an exclamation of contempt; II. iv. 87.

Tirrits, Mrs. Q.'s blunder for (?) *terrors*; II. iv. 213.

To, compared to; IV. iii. 55.

To, for; III. ii. 175.

Tolling, ringing for (Quarto, "*tolling*"; Folios, "*knolling*"); I. i. 103.

Toward, in preparation; II. iv. 208.

Toys, trifles; II. iv. 178.

Trade, activity, intercourse with; I. i. 174.

Traverse, marsh; III. ii. 286.

Trimm'd, trimmed up, furnished with (Folios, 2, 3, 4, "*trimm'd up*"; Vaughan, "*Cramm'd*"); I. iii. 94.

Trip, defeat; V. ii. 87.

Turk; "the Turk," the Grand Turk—the Sultan; III. ii. 325.

Turnbull street, a corruption of Turnmill Street, near Clerkenwell; the resort of bullies, rogues, etc. (Folios, "*Turnball*"); III. ii. 323.

Twelve score, twelve score yards; III. ii. 51.

Uneasy, uncomfortable; III. i. 10.

Unfirm, weak; I. iii. 73.

Unseason'd, unseasonable; III. i. 105.

Up-swarm'd, raised in swarms; IV. ii. 30.

Utis; "old utis," great fun (utis, *cp. huit*; originally applied to the eighth day of a festival); II. iv. 20.

Vail his stomach, lower his haughty pride; I. i. 129.

Valuation; "our v.," the estimation of us; IV. i. 189.

Varlet, knave, rascal; V. iii. 12.

Vaward, vanguard (Theobald conjectured "*rearguard*" or "*waneward*"); I. ii. 190.

Vent, small hole made for passage; Induct. 2.

Venture, let us venture; I. i. 185.

Vessel; 'the united v. of their blood,' the vessel of their united blood; IV. iv. 44.

Vice, grip, grasp (Quarto, "*view*"); II. i. 22.

Vice's dagger, the wooden dagger carried by the *Vice* of the old Morality plays; III. ii. 337.

Wanton, luxurious, effiminate; I. i. 148.

Warder, staff of command; IV. i. 125.

Wassail candle, a large candle lighted up at a feast; I. ii. 169.

Watch-case, sentry-box; III. i. 17.

Water-work, water colours; II. i. 152.

Well conceited, clevered, retorted; V. i. 37.

Well encounter'd, well met; IV. ii. 1.

What, an exclamation of impatience; V. i. 2.

What, who; I. i. 2.

What the good-year, supposed to be a corruption from *goujère, i.e.* the French disease; a mild oath: II. iv. 62.

Wheeson, Whitsun; (Folios. "*Whitson*"); II. i. 92.

Whipping-cheer, whipping fare; V. iv. 5. (*Cp.* illustration.)

Who, which; V. ii. 128.

Winking, closing his eyes; I. iii. 33.

With, by; I. i. 204.

Withal, with; IV. ii. 95.

Within a ken, in sight; IV. i. 151.

'*Witness'd usurpation*'="witnesses, or traces, of its usurpation"; I. i. 63.

Woe-begone, overwhelmed with grief; (Bentley conjectured "*Ucalegon*"); I. i. 71.

Woman-queller, woman-killer; II. i. 55.

Woncot, Wilnecote, a village near Stratford (Collier MS., "*Wilnecot*"); V. i. 40.

Wo't, wouldst; "Thou wo't, wo't thou? thou wo't, wo't ta?" (Quarto, "*thou wot, wot thou, thou wot, wot ta*"; Folios, "*Thou wilt not? thou wilt not?*"); II. i. 59.

Wrought the mure, worn away the wall; IV. iv. 119.

Yea-forsooth knave; "one saying *yea* and *forsooth*; alluding to the mild quality of citizen oaths"; I. ii. 40.

Yeoman, a kind of under-bailiff, sheriff's officer; II. i. 3.

Yet, still; I. i. 82.

Zeal; "z. of God," *i.e.* "devotion to God's cause" (Capell conjectured "*seal*"); IV. ii. 27.

Whipping-cheer.
From an engraving by Fairholt.

Critical Notes.

BY ISRAEL GOLLANCZ.

INDUCTION. '*Enter Rumour, painted full of tongues,*' so Quarto; Folios, '*Enter Rumour.*' In ancient pageants Rumour was often represented as apparelled in a robe 'full of toongs'; Stephen Hawes, in his *Pastime of Pleasure,* describes Rumour as

> "*A goodly lady, environed about*
> *With tongues of fire.*"

Similarly Chaucer, *House of Fame,* 298-300. Probably the idea was ultimately derived from Virgil, *Æneid.* IV. 173-188.

INDUCT. 6. '*tongues,*' so Quarto; Folios, '*tongue.*'

INDUCT. 8. '*men,*' so Quarto; Folios, '*them.*'

I. i. 62. '*whereon,*' so Quarto; Folios, '*when.*'

I. i. 66. '*Hateful death put on his ugliest mask.* *Cp.* the accompanying illustration from a specimen formerly used in the *Todtentanz,* and preserved in the old German Museum of Nuremberg.

I. i. 164. '*Lean*'; Quarto, '*leaue*'; '*your*'; Quarto, '*you.*'

I. i. 166-179; 189-209; omitted in Quarto.

I. ii. 8. '*foolish-compounded clay, man*'; Quarto and Folios, '*foolish compounded clay-man.*'

I. ii. 39. '*his tongue be hotter,*' alluding to the rich man in the Parable, *Luke* XVI. 24.

I. ii. 40. '*a rascally yea-forsooth knave*'; Quarto, '*rascall.*'

I. ii. 61, 62. '*here comes the nobleman who committed the prince,*' etc.; this was Sir William Gascoigne, Chief Justice of the King's Bench. *Cp.* illustration to note on V. ii. 38.

I. ii. 129. In Quarto the prefix '*Old*' is given instead of *Fal*(*staff*), *cp. Preface.*

I. ii. 180. '*I cannot go; I cannot tell*'; Johnson was probably right in seeing here a play on *go* and *tell* in the sense of '*pass current*' and '*count as good money.*'

I. ii. 229. '*spit white*'; *cp. Batman uppon Bartholome*, ed. 1582 (quoted by Dr. Furnivall):—"*If the spittle be white viscus, the sickness cometh of fleam; if black, of melancholy; the white spittle not knottie signifieth health.*" Other passages indicate that it was also regarded as a sign of thirst.

I. ii. 232-238. Omitted in Folios.

I. iii. 36-55. Omitted in Quarto.

I. iii. 36, etc.

> '*If this present quality of war*
> *Indeed the instant action: a cause on foot,*' etc.

Various attempts have been made to restore the meaning of the lines. Malone's reading has been generally accepted:—

> '*Yes, in this present quality of war:*
> *Indeed the instant action—a cause on foot—*
> *Lives so in hope as in an early spring,*'

which Grant White paraphrases, "Yes, in this present quality, function, or business of war, it is harmful to lay down likelihoods, etc. Indeed this very action or affair—a cause on foot—is no more hopeful of fruition than the buds of an unseasonably early spring." Pope proposed "*Impede the instant act*"; Johnson, "*in this present. . . . Indeed of instant action*"; Mason, "*if this prescient quality of war Induc'd the instant action,*" etc.

I. iii. 71. '*against the French.*' A French army of 12,000 men landed at Milford Haven in Wales, for the aid of Glendower, during this rebellion.

I. iii. 85-108. Omitted in Quarto.

II. i. 162. '*so God save me, la!*'; Quarto, '*so God save me law*'; Folios, '*in good earnest la.*'

II. ii. 26-30. Omitted in Folios.

II. ii. 80. '*virtuous*'; Folio, '*pernicious*'; Capell conjectured '*precious.*'

II. ii. 92. '*Althæa*'; the boy here confounds Althæa's firebrand with Hecuba's; perhaps the blunder was the poet's.

II. ii. 121. '*borrower's cap*'; Theobald's emendation; Folios and Quarto, '*borrowed cap.*'

II. ii. 180. '*leathern jerkins,*' commonly worn by vintners and tapsters.

II. iii. 12. '*heart's dear Harry*'; Folios, '*heart-deere-Harry.*'

II. iii. 19. '*thee grey vault of heaven*'; *cp.* the use of '**grey**'

applied to the eyes, where we generally use 'blue'; *'grey-eyed morn'* (*Romeo and Juliet,* II. iii. 1) may perhaps illustrate the same fact.

II. iv. 35. *'When Arthur first in court'*; from the ballad of *Sir Lancelot du Lake,* printed in Percy's Reliques.

II. iv. 51. *'your brooches, pearls, and ouches'*; a scrap of an old ballad, first marked as a quotation by Capell.

II. iv. 56, 57. Omitted in Folios.

II. iv. 115. PISTOL has been likened to the character of 'the swaggering ruffian,' CENTURIO, in the famous Spanish play by Rojas, called *Celestina,* which was translated into English by James Mabbe; and though entered on the Stationers' Register in 1598, the translation was not issued till 1630. It is more than probable that Mabbe was one of Shakespeare's friends; at all events, the dramatist may easily have read the English *Tragicke-Comedye of Celestina* in MS. (Mabbe's fascinating book has recently been reprinted as a volume of Mr. Nutt's *Tudor Translations.*)

II. iv. 137. *'Since when, I pray you, sir?'* a scoffing form of enquiry.

II. iv. 142, 143. Omitted in Folios.

II. iv. 168. *'Have we not Hiren here?'* probably a quotation from a lost play by George Peele called *The Turkish Mahomet and Hyren the Fair Greek*; 'Hiren,' a corruption of 'Irene.'

II. iv. 173. *'And hollow pamper'd jades of Asia'*; *cp. 2 Tamburlaine,* IV. iv.:—

> *"Holla, ye pamper'd jades of Asia!*
> *What! can ye draw but twenty miles a day?"*

II. iv. 177. *'Let the welkin roar'*; a commonplace tag in old ballads of the time.

II. iv. 187. *'Then feed, and be fat, my fair Calipolis'*; a burlesque of passages in Peele's *Battle of Alcazar* (1594); Muley Mahomet enters to his wife with lion's flesh on his sword, and says, *'Feed then, and faint not, my fair Calipolis.'*

II. iv. 189. *'Si fortune me tormente, sperato me contento'*; the line, probably purposely corrupted, was restored by Hanmer:—*'Si fortuna me tormenta, il sperare me contenta'* (*i.e.* 'If fortune torments me, hope contents me'). "Pistol is only a copy of Hannibal Gonsaga," remarked Farmer, "who vaunted on yielding

himself a prisoner, as you may read in an old collection of tales, called *Wits, Fits, Fancies:—*

'Si Fortuna me tormenta,
Il speranza me contenta.'"

From an old French rapier formerly in the Douce collection.

II. iv. 205. *'Then death rock me asleep,'* etc.; said to be a fragment of an old song written by Anne Boleyn.

II. iv. 207. *'Untwine the Sisters Three'*; *cp. Midsummer-Night's Dream,* V. i. 343-348, where there is a reference to the 'shears' of Atropos, the Fate that cut the thread of human destiny.

II. iv. 279. *'Fiery Trigon'*; alluding to the astrological division of the zodiacal signs into four *trigons* or *triplicities*; one consisting of the three *fiery* signs (Aries, Leo, and Sagittarius); the others, respectively, of three airy, three watery, and three earthly signs. When the three superior planets were in the three fiery signs they formed a *fiery trigon*; when in Cancer, Scorpio, and Pisces, a *watery* one, etc.

III. i. The whole scene omitted in Quarto 1 (*i.e.* the earlier copies of the edition).

III. i. 30. *'Then happy low, lie down!'*; Quarto reads *'Then (happy) low lie downe.'* Coleridge suggested *'Then happy low-lie-down'*; Warburton, *'happy lowly clown.'* The Folio seems to make the meaning quite clear:—*'Then happy Lowe, lye downe'*; 'low' is used substantively, 'You who are happy in your humble situations, lay down your heads to rest,' etc.

III. i. 43. *'little,' i.e.* 'a little.'

III. i. 53-56. Omitted in Folios.

III i. 66. *'cousin Nevil'*; the earldom of Warwick did not come into the family of the Nevilles till the latter part of the reign of Henry VI.; at this time it was in the family of Beauchamp.

III. ii. *'Justice Shallow'*; the character has, with much reason, been identified with Sir Thomas Lucy of Charlecote (*cp. The Merry Wives of Windsor*); perhaps there is a reference to his arms in the words, *'If the young dace be a bait for the old pike,*

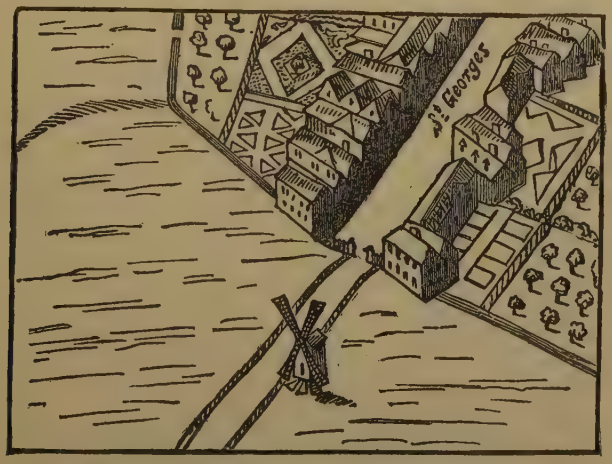
I see no reason in the law of nature but I may snap at line' (*cp. infra*, ll. 351, 352; 'luce' = 'pike,' *cp.* Note, line 1, *Merry Wives of Windsor*).

III. ii. 26. *'Then was Jack Falstaff, now Sir John, a boy, and page to Thomas Mowbray, Duke of Norfolk.'* This is generally given as one of the points of evidence that Falstaff was originally called Oldcastle. Sir John Oldcastle having actually been in his youth page to the Duke of Norfolk: but it would seem that the same is true of Sir John Fastolf.

III. ii. 31. *'I see* (Folios, *'saw'*) *him break Skogan's head'* (Quarto, *Skoggins*; Folio 1, *'Scoggans'*); two Scogans must be carefully differentiated, though probably both are confused by Shakespeare in this passage:—(i.) Henry Scogan, the poet, Chaucer's Scogan, described by Ben Jonson in *The Fortunate Isles*, as

> *"a fine gentleman, and master of arts*
> *Of Henry the Fourth's times, that made disguises*
> *For the King's sons, and writ in ballad royal*
> *Daintily well";*

(ii.) John Scogan, "an excellent mimick, and of great pleasantry in conversation, the favourite buffoon of the court of Edward



From Faithorne's *Map of London*, 1658, the only known copy of which is preserved in the National Library at Paris.

IV." A book of '*Scogins Jests*' was published in 1565 by Andrew Borde, and probably suggested the name to Shakespeare.

III. ii. 140. '*but much of the father's substance*'; so Quarto; Folios, '*not*'; the Variorum of 1821 proposed '*not much*'; the Quarto reading must be understood as ironical.

III. ii. 203. '*The windmill in St. George's field*'; (*cp.* illustration).

III. ii. 294. '*Dagonet in Arthur's show*'; *Sir Dagonet* is Ar-

The Knights of the Round Table (see note on III. ii. 294)
From an illuminated MS. of *Lancelot* (No 676) in the National Library at Paris.

thur's fool in the story of Tristram de Lyonesse; '*Arthur's show*' was an exhibition of archery by a society of 58 members which styled itself "*The Ancient Order, Society, and Unitie laudable of Prince Arthur and his Knightly Armory of the Round Table,*"

and took the names of the knights of the old Romance. Mulcaster referred to it in his *Positions, concerning the training up of children* (1581). The meeting-place of the society was Mile-end Green. (The names of the knights of the old romance may be well illustrated by the illustration on the next page.)

III. ii. 331. '*invisible*'; Rowe's emendation; Quarto and Folios, '*invincible*,' *i.e.* (?) "not to be evinced, not to be made out, indeterminable" (Schmidt).

III. ii. 332, 333. '*yet . . . mandrake*'; 340-343, '*a' came . . . good-nights*'; omitted in Folios.

III. ii. 349. '*philosopher's two stones*'; "one of which was an universal medicine, the other a transmuter of base metals into gold"; so Warburton; Malone explains:—"I will make him of *twice* the value of the philosopher's stone."

IV. i. 55-79. Omitted in Quarto.

IV. i. 71. '*there*'; the reading of the Folios; Hanmer conjectured '*sphere*'; Collier '*chair*.'

IV. i. 93. Neither this line nor 95 is to be found in the Folios, and they are omitted in some copies of the Quarto. To some corruption of the text is due the obscurity of ll. 94-96, which Clarke paraphrases:—"The grievances of my brother general, the commonwealth, and the home cruelty to my born brother, cause me to make this quarrel my own." The archbishop's brother had been beheaded by the King's order.

IV. i. 103-139. Omitted in Quarto.

IV. i. 173. '*true substantial form*,' *i.e.* 'in due form and legal validity.'

IV. iii. 43. '*hook-nosed fellow of Rome*'; Quarto adds '*there cosin*' before '*I came*,' which Johnson took to be a corruption of '*there, Cæsar*.'

IV. iii. 121, 122. '*commences it and sets it in act and use*'; Tyrwhitt saw in these words an allusion "to the Cambridge *Commencement* and the Oxford *Act*; for by those different names the two Universities have long distinguished the season at which each gives to her respective students a complete authority to use *those hoards of learning* which have entitled them to their several degrees."

IV. iv. 35. '*as flaws congealed in the spring of day*'; according to Warburton the allusion is "to the opinion of some philosophers that the vapours being congealed in the air by the cold (which is most intense in the morning), and being afterwards rarefied and let loose by the warmth of the sun, occasion those sudden and

impetuous gusts of wind which are called flaws"; Malone explained '*flaws*' to mean "small blades of ice which are stuck on the edges of the water in winter mornings."

IV. iv. 122. '*loathly births of nature*,' *i.e.* unnatural births.

IV. v. 205. '*And all my friends*'; Tyrwhitt's conjecture for '*thy friends*' of the Folios and Quarto. Dyce '*my foes*.' Clarke explains the original reading thus:—"By the first *thy friends* the King means those who are friendly inclined to the prince, and who, he goes on to say, must be made securely friends."

IV. v. 235. ''*Tis called Jerusalem*'; probably from the tapestries of the history of Jerusalem with which it was hung; now used for the meetings of Convocation.

V. i. 31, 32. '*A friend i' court is better than a penny in purse*'; *cp. The Romaunt of the Rose*, 5540:—

> "*For frende in court aie better is*
> *Than peny is i npurse, certis*";

Camden gives the same proverbial expression.

V. ii. 38. '*A ragged and forestall'd remission*'; '*forestall'd* has been variously interpreted; the simplest interpretation seems to be 'anticipated, asked for before being granted,' not necessarily by the Chief-Justice himself, but by his friends; the explanation fits in well with the dignified utterance of the speaker. Others explain, 'a pardon that is sure not to be granted, the case having been prejudged'; 'a pardon which is precluded from being absolute, by the refusal of the offender to accuse or alter his conduct,' etc. (The accompanying figure, from a monument in Deerhurst Church, Gloucestershire, represents the costume of a judge of the time of Henry IV.)

V. iii. 73. '*Do me right*'; 'to do a man right' was formerly, according to Steevens, the usual expression in pledging healths.

'*And dub me knight*'; it was a custom in Shakespeare's day to drink a bumper kneeling to the health of one's mistress. He who performed this exploit was *dubbed a knight* for the evening, *cp. A Yorkshire Tragedy*, "They call it knighting in London when they drink upon their knees" (Malone).

V. iii. 121. '*Dead? As nail in door*'; an ancient proverbial expression; the door-nail was probably the nail on which the knocker struck. "It is there-

fore used as a comparison to any one irrevocably dead, one who has fallen (as Virgil says) *multa morte,* that is, with abundant death, such as iteration of strokes on the head would naturally produce."

V. iii. 141. '*Where is the life that late I led*'; a scrap of an old song; *cp. Taming of the Shrew,* IV. i.

V. v. 28. '*obsque hoc nihil est,*' '*'tis all in every part*'; the second and later Folios correct '*obsque*' to '*absque,*' but the error may have been intentional on the author's part. Pistol uses a Latin expression 'ever the same, for without this there is nothing,' and then goes on to allude to an English proverbial expression, "All in all, and all in every part," which he seems to give as its free rendering.

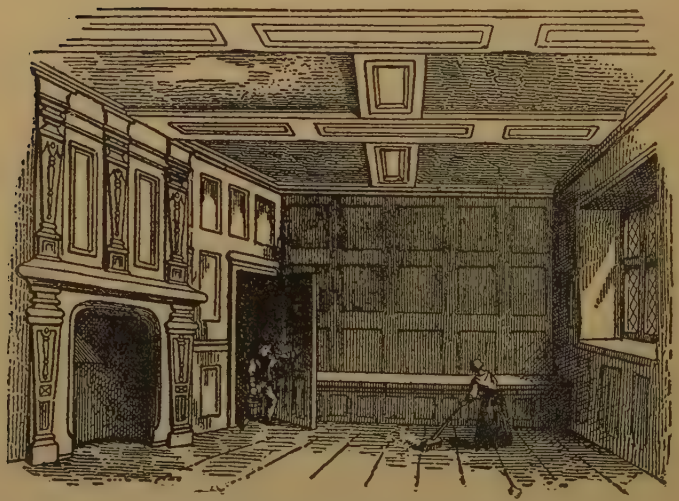
V. v. 108. '*I heard a bird so sing*'; a proverbial expression still extant.

Epilogue. Shakespeare's authorship of this epilogue has been doubted, and it has been described as 'a manifest and poor imitation of the epilogue to *As You Like It.*' It is noteworthy that it occurs already in the Quarto (1600), though with one important difference; the words '*and so kneel down . . . queen*' (ll. 36, 37) are printed there at the end of the first paragraph, after '*infinitely.*' It seems probable, therefore, that the epilogue originally ended there, and that the remaining lines were added somewhat later. One is strongly tempted to infer that the additions to the epilogue were called forth by the success of the first and second parts of the play of *Sir John Oldcastle,* written evidently to vindicate the character of Falstaff's original, and put on the stage as a counter-attraction to *Henry IV.,* hence the words, added in a spirit of playful defiance, '*for Oldcastle died a martyr, and this is not the man*' (l. 33). The first part of *Sir John Oldcastle* was performed for the first time about the 1st of November 1599, the second part, dealing with the Lollard's death, wase evidently written by the end of the year. *The First Part of the true and honourable history of the Life of Sir John Oldcastle, the good Lord Cobham,* appeared in two editions in 1600; Shakespeare's name had been impudently printed on the title-page of the former and less correct edition; the authors were Munday, Drayton, Wilson, and Chettle. The 'Second Part' is not known to exist.

l. 28. '*our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine in France*'; Shakespeare changed his mind. "The public was not to be in-

dulged in laughter for laughter's sake at the expense of his play. The tone of the entire play of *Henry V.* would have been altered if Falstaff had been allowed to appear in it. . . . Agincourt is not the field for splendid mendacity. . . . There is no place for Falstaff any longer on earth; he must find refuge 'in Arthur's bosom.'" But the public would not absolve "our humble author of his promise, and they were to make merry again with their favourite

'round about the oak
Of Herne the hunter.'"



Interior of an Elizabethan Inn, Rochester.
From an engraving by Fairholt.

Explanatory Notes.

The Explanatory Notes in this edition have been specially selected and adapted, with emendations after the latest and best authorities, from the most eminent Shakespearian scholars and commentators, including Johnson, Malone, Steevens, Singer, Dyce, Hudson, White, Furness, Dowden, and others. This method, here introduced for the first time, provides the best annotation of Shakespeare ever embraced in a single edition.

INDUCTION.

[*Enter Rumour, painted full of tongues.*] Judge Holmes and other commentators have called attention to the following from Bacon's essay, *Of Fame*: "The poets make Fame a monster: they describe her in part finely and elegantly; and in part gravely and sententiously; they say, Look how many feathers she hath; so many eyes she hath underneath, so many tongues, so many voices, she pricks up so many ears. This is a flourish. There follow excellent parables; as that she gathereth strength in going; that she goeth upon the ground, and yet hideth her head in the clouds; that in the daytime she sitteth in a watch-tower, and flieth most by night; that she mingleth things done with things not done, and that she is a terror to great cities." This description is almost a literal translation of that given of Fama by Virgil.

35. *this worm-eaten hold*:—Northumberland's residence, Warkworth Castle.

ACT FIRST.

Scene I.

6. [*Enter Northumberland.*] Holinshed gives these particulars: "The King was minded to have gone into Wales against the Welsh rebels, that, under their chieftain Owen Glendower, ceased not to do much mischief still against the English subjects. But at the same time, to his further disquieting, there was a con-

spiracy put in practice against him at home by the Earl of Northumberland, who had conspired with Richard Scroope, Archbishop of York, Thomas Mowbray, earl marshall, son to Thomas, Duke of Norfolk, who for the quarrel betwixt him and King Henry had been banished, the Lords Hastings, Fauconbridge, Bardolfe, and diverse others. It was appointed that they should meet altogether with their whole power upon Yorkswold, at a day assigned, and that the Earl of Northumberland should be chieftain, promising to bring with him a great number of Scots. The archbishop, accompanied with the earl marshall, devised certain articles of such matters as it was supposed that, not only the commonalty of the realm, but also the nobility, found themselves grieved with: which articles they showed first unto such of their adherents as were near about them, and after sent them abroad to their friends further off, assuring them that, for redress of such oppressions, they would shed the last drop of blood in their bodies, if need were."

47. *devour the way*:—So in Job, xxxix. 24: "He *swalloweth the ground* with fierceness and rage." The same expression occurs in Ben Jonson's *Sejanus*: "But with that speed and heat of appetite, with which they greedily *devour the way* to some great sports."

209. *more and less*:—Great and small in rank; high and low.

Scene II.

1. The practice of diagnosing diseases by the mere examination of urine was once so much in fashion that Linacre, the founder of the College of Physicians, formed a statute to restrain apothecaries from carrying the water of their patients to a doctor, and afterwards giving medicines in consequence of the opinions pronounced concerning it. This statute was followed by another, which forbade the doctors themselves to pronounce on any disorder from such an uncertain diagnosis.

7. *Men of all sorts take a pride to gird at me*:—This passage might be aptly quoted as proving that with Falstaff the main business of life is to laugh and provoke laughter. He is manifestly himself proud of the pride that others take in girding at him; enjoys their quips even more perhaps than they do, because he is the begetter of them; as being the flint which alone can draw forth sparks from their steel, and himself shining by the light he

causes them to emit. And in what he says just after to the Page we see that much as he values the things that minister to his "huge hill of flesh," he values that hill itself still more as ministering opportunities of saying fine things; and that he would not spare an ounce from that bulk out of which he can extract occasion for such prodigies of humour.

40. *a rascally yea-forsooth knave!*—Shakespeare here alludes to the mild quality of citizen oaths, which excites no less disgust in Falstaff than in Hotspur—affording an edifying comment on the strange points that afford self-complacency to those who plume themselves on their aristocratic superiority and patrician superexcellence. Very noteworthy is it that even while arousing our highest admiration at the spirited lines with which he has limned Harry Percy, or at the unction of blended wit and humour with which he makes Sir John fabricate a characteristic epithet out of a petty oath by way of designating a city mercer, the Poet gives us at the very same time a pithy index of the insolent assumptions entertained by the dominant and domineering classes in his time.

145, 146. *As I was then advised,* etc.:—The Poet shows some knowledge of the law here; for, in fact, a man employed as Falstaff then was could not be held to answer in a prosecution for an offence of the kind in question.

241, 242. *Will your lordship lend me a thousand pound to furnish me forth?*—The point and aptness of this question are so subtle as to be, perhaps, not always taken. The judge has just been exhorting him to honesty; he therefore says, Will your lordship let me have something to be honest with? If you will lend me a thousand pounds, I will agree not to steal for a while.

Scene III.

[*Enter the Archbishop.*] "The Archbishop," as Holinshed relates, "not meaning to stay after he saw himself accompanied with a great number of men, that came flocking to York to take his part in this quarrel, forthwith discovered his enterprise, causing the articles aforesaid to be set up in the public streets of the city of York, and upon the gates of the monasteries, that each man might understand the cause that moved him to rise in arms against the King, the reforming whereof did not yet appertain unto him. Hereupon knights, esquires, gentlemen, yeomen, and other of the commons, as well of the city, towns, and countries

about, being allured either for desire of change, or else for desire to see a reformation in such things as were mentioned in the articles, assembled together in great numbers; and the Archbishop coming forth amongst them, clad in armour, encouraged, exhorted, and pricked them forth to take the enterprise in hand, and manfully to continue in their begun purpose; promising forgiveness of sins to all them whose hap it was to die in the quarrel; and thus, not only all the citizens of York, but all other in the countries about that were able to bear weapon, came to the Archbishop and the earl marshall. Indeed, the respect that men had to the Archbishop caused them to like the better of the cause, since the gravity of his age, his integrity of life, and incomparable learning, with the reverend aspect of his amiable personage, moved all men to have him in no small estimation."

82. *The Duke of Lancaster*:—This is an anachronism. Prince John of Lancaster was not created a duke till the second year of the reign of his brother, King Henry V. At this time Prince Henry was actually Duke of Lancaster. Shakespeare was misled by Stowe, who, speaking of the first Parliament of King Henry IV., says, "His *second sonne* was there made Duke of Lancaster."

ACT SECOND.

Scene I.

44. [*Enter Falstaff.*] Of this play's changes from grave to gay, Ulrici says: "The comic parts illustrate clearly and fully the leading thought of the whole play in both its parts. In the first we are shown that strife and war, in the second that so-called state actions (even though they treat of outwardly important interests, of crowns and principalities) are wholly unable to give history any real historical value; further that this value can be only of an ideal, ethical nature, and that, accordingly, with the rupture of the moral foundation, the organic equilibrium of political life itself is broken; that the course of history (even though outwardly and apparently well-regulated and entering other paths) is nevertheless internally disturbed and will not admit of the state enjoying rest and peace, till it has again recovered its necessary equilibrium."

88-108. Coleridge cites this speech of the Hostess as an instance of narrative "fermenting o'er with frothy circumstance," and his

comment upon it is one of those rare felicities of criticism, such as we never think of until started by another, nor ever forget them after; they being so natural and apt that the mind no sooner sees them than it closes with them. "The poor soul's thoughts and sentences," says he, "are more closely interlinked than the truth of nature would have required, but that the connections and sequence, which the habit of Method can alone give, have in this instance a substitute in the fusion of passion. For the absence of Method, which characterizes the uneducated, is occasioned by an habitual submission of the understanding to mere events and images as such, and independent of any power in the mind to classify and appropriate them. The general accompaniments of time and place are the only relations which persons of this class appear to regard in their statements."

Scene II.

[*Prince Henry.*] Brandes says: "Shakespeare had certainly sufficient personal experience to enable him to sympathize with this princely youth, who, despite the consciousness of his high aims, revels in his freedom, shuns the court life and ceremonial which await him, throws his dignity to the winds, riots in reckless high spirits, boxes the ears of the Lord Chief Justice, and has yet self-command enough to suffer arrest without resistance, takes part in a tourney with a common wench's glove in his helm—in short, does everything that most conflicts with his people's sense of propriety and his father's doctrines of prudence, but does it without coarseness, with a certain innocence, and without ever having to reproach himself with any actual self-degradation. Henry IV. misunderstands his son as completely as Frederick William of Prussia misunderstood the young Frederick the Great."

Scene III.

[*Northumberland.*] "Northumberland," says Hudson, "makes good his previous character: evermore talking big and doing nothing; full of verbal tempest and practical indecision; and still ruining his friends, and at last himself, between "I would" and "I dare not," he lives without our respect and dies unpitied of us; while his daughter-in-law's remembrance of her noble husband kindles a sharp resentment of his mean-spirited backwardness, and a hearty scorn of his blustering verbiage."

Scene IV.

[*The Boar's-head Tavern.*] Thornbury has aptly remarked that the characteristic of the Elizabethan age was its sociability. People were always meeting at St. Paul's, the theatre, or the tavern. Family intercourse, on the other hand, was almost unknown; women, as in ancient Greece, played no prominent part in society. The men gathered at the tavern club to drink, talk, and enjoy themselves. The festive bowl circulated freely, even more so than in Denmark, which nevertheless passed for the toper's paradise. (Compare the utterances on this subject in *Hamlet,* I. iv., and *Othello,* II. iii.) The taverns were, moreover, favourite places for the rendezvous of court gallants with citizens' wives; fast young men would bring their mistresses with them, and here, after supper, gambling went on merrily. At the taverns writers and poets met in good fellowship, and carried on wordy wars, battles of wit, sparkling with mirth and fantasy. They were like tennis-rallies of words, in which the great thing was to tire out your adversary; they were skirmishes in which the combatants poured into each other whole volleys of conceits. Beaumont has celebrated them in some verses to Ben Jonson, who, both as a great drinker and as an entertaining *magister bibendi,* was much admired and fêted:—

> "What things have we seen
> Done at the Mermaid! heard words that have been
> So nimble, and so full of subtile flame,
> As if that every one from whence they came
> Had meant to put his whole wit in a jest
> And had resolv'd to live a fool the rest
> Of his dull life."

68-71. *Come, I'll be friends,* etc.:—It has been aptly suggested that Mistress Doll, as if inspired by the present visitation, grows poetical here, and improvises in the lyric vein. The close of her speech, if set to the eye as it sounds to the ear, would stand something thus:—

> "Come, I'll be friends with thee, Jack:
> Thou art going to the wars;
> And whether I shall ever see thee again,
> Or no, there is nobody cares."

89-92. *Master Tisick . . . Master Dumbe*:—The names of Master *Tisick* and Master *Dumbe* are ludicrously intended to de-

note that the deputy was pursy and short-winded; the minister one of those who preached only the homilies set forth by authority. The Puritans nicknamed them Dumb-dogs, and the opprobrious epithet continued in use as late as the reign of King Charles II.

108. *nor no cheater*:—The humour consists in Mrs. Quickly's mistaking a *cheater* for an *escheator* or officer of the exchequer. Lord Coke puns upon the equivoque: "But if you will be content to let the *eschcator* alone, and not look into his actions, he will be contented by deceiving you to change his name, taking unto himself the two last syllables only, with the *es* left out, and so turn *cheater*."

363. *contrary to the law*:—By several statutes made in the reigns of Elizabeth and James I. for the regulation and observance of fish days, victuallers were expressly forbidden to furnish flesh in lent. The brothels were formerly screened under the pretense of being victualling houses and taverns, just as too often we see them in cities to-day.

404. *an honester and truer-hearted man*:—"These valedictory words," says Clarke, "(printed in the Folio with a dash, to indicate a broken speech, as if unfinished from incapacity to express all she feels of admiration) uttered by Hostess Quickly after nearly thirty years' experience of Sir John's honesty and truth, serve better than pages of commentary upon his powers of fascination, to show how strong is the spell he exercises upon the judgement and affections of those with whom he associates. The Hostess's blind idolatry, Bardolph's toughly worshipping attachment (as seen in *Henry V.*) form the handsomest excuse for the bewitchment with which the Prince seeks his society."

ACT THIRD.

Scene I.

80-84. *There is a history . . . life*:—Throughout this second part, the King, besieged by cares and living in the shadow of death, is richer in thought and wisdom than ever before. What he says, and what is said to him, seems drawn by the Poet from the very depths of his own experience, and addressed to men of the like experience and thought. Every word of this Scene is in the highest degree significant and admirable. It is here that the

King comes to what we now call geology for an image of the historical instability of all things. When he mournfully reminds his attendants that Richard II., whom he displaced, prophesied a sorrows to come from those who had helped him to the throne, and that this sorrows has now overtaken him, Warwick answers with the profound and astonishingly modern reflection embodied in these lines.

40-43. To the words of Warwick just cited, the King returns this no less philosophical answer.

105. Gloucester is dead.—Gloucester did not die till after the death of King Henry IV. Shakespeare was led into this error by Hollinshed.

Scene II.

55, 56. pinning it to the cloak, etc.—By the provisions of an old statute every person ranked of seventeen years of age, who shoots at a less distance than twelve score yards, is to forfeit six shillings and eight pence.

71. accommodated.—It appears that it was fashionable in the Poet's time to introduce the word *accommodate* upon all occasions. Ben Jonson, in his *Cynthia's Revels*, calls it one of the perfumed terms of the time. The ridiculous use of it is well ridiculed by Randolph's very amusing, a few lines below, to define it.

80. Falstaff sweats.—Besides thinks this play in its serious scenes more faithful to history than the first part. "In the comic scenes, which are very amply developed," he declares that "Shakespeare has achieved the feat of bringing Falstaff a second time upon the stage without giving us the least sense of anti-climax. He is inconceivable as ever in his scenes with the Lord Chief Justice and with the women of the tavern; and when he goes down into Gloucestershire in his character of recruiting-officer he is still at the height of his genius. As new comrades and foils to him, Shakespeare has here created the two contemptible country justices Shallow and Silence. Shallow is a masterpiece; a compact of mere senility, foolishness, boastfulness, vanity, and wealth; yet he appears a genius in comparison with the foolish Silence. Here, as in the first part, the Poet evidently drew his comic types from the life of his own day."

85. I had a dagger.—There is something excessively ludicrous in the comparison of Shallow to this powerless weapon of that droll personage, the old Vice or fool.

ACT FOURTH.

Scene I.

170 *et. seq.* Holinshed's account runs: "The messengers returning to the Earl of Westmoreland, showed him what they had heard and brought from the Archbishop. When he had read the articles, he showed in word and countenance outwardly that he liked the Archbishop's holy and virtuous intent and purpose, promising that he and his would prosecute the same in assisting the Archbishop, who rejoicing hereat gave credit to the earl, and persuaded the earl marshal (against his will as it were) to go with him to a place appointed for them to commune together. Here when they were met with like number on either part, the articles were read over, and without any more ado the Earl of Westmoreland and those that were with him, agreed to do their best to see that a reformation might be had, according to the same. The Earl of Westmoreland using more policy than the rest: Well (said he) then our travail is come to the wished end: and where our people have been long in armour, let them depart home to their wonted trades and occupations: in the meantime let us drink together in sign of agreement, that the people on both sides may see it, and know that it is true, that we be light at point. They had no sooner shaken hands together, but that a knight was sent straightways from the Archbishop, to bring word to the people that there was peace concluded, commanding each man to lay aside his arms, and to resort home to their houses."

176. *our awful banks*:—Of course the image of a river is suggested; human life being compared to a stream that ought to flow in reverential obedience to the order and institutions of the state. Keeping itself within the proper bounds, it moves in reverence and awe; in overflowing them it renounces this.

193. *our royal faiths*:—So in *Henry VIII.*, IV. i. 7, 8: "The citizens . . . have shown at full their *royal* minds," that is, their minds well affected to the king.

Scene II.

8. *an iron man*:—Holinshed says of the Archbishop, that, "coming foorth amongst them *clad in armour*, he encouraged and pricked them foorth to the enterprise in hand."

62 *et seq.* Holinshed narrates: "The people beholding such

tokens of peace, as shaking of hands and drinking together of the lords in loving manner, they being already wearied with the unaccustomed travail of war, brake up their field and returned homewards: but in the meantime, whilst the people of the Archbishop's side withdrew away, the number of the contrary part increased, according to order given by the Earl of Westmoreland: and yet the Archbishop perceived not that he was deceived, until the Earl of Westmoreland arrested both him and the earl marshall with diverse other. Thus saith Walsingham. But others write somewhat otherwise of this matter, affirming that the Earl of Westmoreland indeed, and the Lord Rafe Evers, procured the Archbishop and the earl marshall to come to a communication with them, upon a ground just in the midway betwixt both the armies, where the Earl of Westmoreland in talk declared to them how perilous an enterprise they had taken in hand, so as to raise the people, and to move war against the King; advising them therefore to submit themselves without further delay unto the King's mercy, and his son the Lord John, who was present there in the field with banners spread, ready to try the matter by dint of sword, if they refused this counsel; and therefore he willed them to remember themselves well: and if they would not yield and crave the King's pardon, he bade them to do their best to defend themselves."

112-123. *I pawn'd thee none,* etc.:—Johnson and other critics have been very indignant that the Poet did not put into the mouth of some character a strain of hot indignation against this instance of treachery. In answer to which Verplanck very aptly quotes a remark said to have been made by Chief Justice Marshall. The counsel, it seems, had been boring the court a long time with trying to prove points that nobody doubted; and the judge, after bearing it as long as he well could, very quietly informed him that "there were some things which the court might safely be presumed to know." Perhaps the critics in question did not duly consider, that the surest way in such cases to keep down right feeling, is to take for granted that men do not know how to feel, and so go about to school them up to it. Verplanck rightly observes, that when Mowbray, two lines above, asks, "Is this proceeding just and honourable?" the Poet "took for granted that his audience would find an unhesitating and unanimous negative and indignant reply in their own hearts, without hearing a sermon upon it from the deceived Archbishop, or a lecture from some bystander."

Scene III.

37, 38. *nine score and odd posts*:—"Falstaff's fine exaggerations," as Clarke notes, "have so rich an excess that they proclaim their own immunity from censure as lies. They at once avow innocence of intention to deceive; they are uttered for the pure pleasure of wit-invention. It is not that he for a moment expects Prince John to believe in his having foundered more than a hundred and eighty horses, but he has a relish in defending himself with such exuberance of resource that his hearer shall be compelled to give way. He is not in the right; but it is his will that those who listen to him shall allow him to leave off as if he were in the right, even while he is in the wrong, for the pure sake of his wit. He never proves his case; but he so ably defends his cause that he invariably gains the day. No one can condemn, though no one acquits him; he is left unjudged, and suffered still to go at large, and in triumph—the victor ever."

90, 91. *a man cannot make him laugh*:—Falstaff's pride of wit—a pride which is most especially gratified in the fascination he has upon Prince Henry—is shrewdly manifested here, while at the same time a very important and operative principle of human character in general, and of Prince John's character in particular, is most hintingly touched. Falstaff sees that the brain of this "sober-blooded boy" has nothing for him to get hold of or work upon; that be he never so witty in himself he cannot be the cause of any wit in him; and he is vexed and mortified that his wit fails upon him. And the Poet meant no doubt to have it understood that Prince Henry was drawn and held to Falstaff by virtue of something that raised him immeasurably above his brother; and that the frozen regularity, which was proof against all the batteries of wit and humour, was all of a piece, vitally, with the moral hardness which would not flinch from such an abominable act of perfidy as that towards the Archbishop and his party. Well, therefore, does Johnson remark upon the passage: "He who cannot be softened into gaiety, cannot easily be melted into kindness."

106. *becomes excellent wit*:—Concerning this first "property of your excellent sherris," some curious matter has been quoted by Hughson in his *History of London*, from an unpublished Diary of Ben Jonson preserved at Dulwich College. One memorandum runs thus: "I laid the plot of my *Volpone*, and wrote most of it, after a present of ten doz. of *Palm sack*, from my very good Lord T———; that play, I am positive, will last to posterity, when I

and Envy are friends with Applause." Again, speaking of his *Catiline,* he thinks one of its scenes is flat, and therefore resolves to drink no more water with his wine. And he describes *The Alchemist* and *The Silent Woman* as the product of much and good wine, adding, withal, that *The Devil is an Ass* "was written when I and my boys drank bad wine." Doubtless Shakespeare and rare old Ben had discussed the virtues of sack in more senses than one in some of their wit-combats at the Mermaid; though which of them was the master, and which the pupil, in this deep science, cannot now be ascertained. Both their establishments, no doubt, were pretty good at converting wine into wit; but surely Shakespeare's must have been far the best, since all the benefit of Falstaff's full-grown and ripe experience had accrued to him.

Scene IV.

[*The Jerusalem chamber.*] Holinshed says: "We find that he [King Henry] was taken with his last sickness while he was making his prayers at Saint Edward's shrine, there as it were to take his leave and so to proceed forth on his journey. He was so suddenly and grievously taken, that such as were about him feared lest he would have died presently. Wherefore, to relieve him (if it were possible), they bare him unto a chamber that was next at hand belonging to the Abbot of Westminster, where they laid him on a pallet before the fire, and used all remedies to revive him. At length he recovered his speech and understanding, and perceiving himself in a strange place which he knew not, he willed to know if the chamber had any particular name; whereunto answer was made that it was Jerusalem. Then, said the King, lauds be given to the Father of heaven; for now I know that I shall die here in this chamber, according to the prophecy of me declared, that I should depart this life in Jerusalem."

79, 80. *'Tis seldom when the bee,* etc.:—As the bee, having once placed her comb in a carcass, stays by her honey, so he that has once taken pleasure in bad company will continue to associate with those that have the art of pleasing him.

122. *Unfather'd heirs*:—To Staunton, these were certain so-called *prophets,* who pretended to have been conceived by miracle, like Merlin. So Spenser, in *The Faerie Queene*:—

> "And, sooth, men say that he was not the sonne
> Of mortall Syre or other living wight,
> But wondrously begotten, and begonne

By false illusion of a guilefull Spright
On a faire Lady Nonne, that whilome hight
Matilda, daughter to Pubidius,
Who was the lord of Mathraval by right,
And coosen unto King Ambrosius;
Whence he indued was with skill so merveilous."

Also Montaigne, *Essays*: "In Mahomet's religion, by the easie beleefe of that people, are many Merlins found; that is to say, fatherles children; spiritual children, conceived and borne devinely in the wombs of virgins," etc.

Scene V.

2, 3. *Unless some dull*, etc.:—It has always been thought that *slow*, or in the old sense, dull music induces sleep. Ariel enters playing *solemn music* to produce this effect, in *The Tempest*. The notion is not peculiar to our Poet, as the following exquisite lines, from *Wit Restored*, 1658, may witness:—

"O, lull me, lull me, charming air,
My senses rock'd with wonder sweet;
Like snow on wool thy fallings are,
Soft like a spirit are thy feet.
Grief who need fear
That hath an ear?
Down let him lie,
And slumbering die,
And change his soul for harmony."

[*Enter Prince Henry.*] Holinshed thus narrates the circumstances of the Prince's interview with the King: "The prince, sore offended with such persons as by slanderous reports sought, not only to spot his good name abroad in the realm, but to sow discord also betwixt him and his father, wrote his letters into every part of the realm, to reprove all such slanderous devices of those that sought his discredit. And to clear himself the better, that the world might understand what wrong he had to be slandered in such wise, about the feast of Peter and Paul, to wit, the nine-and-twentieth day of June, he came to the court, with such a number of noblemen and other his friends that wished him well, as the like train had been seldom seen repairing to the court at any one time in those days. The court was then at Westminster, where he being entered into the hall, not one of his company durst once

advance himself further than the fire in the same hall, notwithstanding they were earnestly requested by the lords to come higher; but they, regarding what they had in commandment of the Prince, would not presume to do in any thing contrary thereunto. He himself, only accompanied with those of the King's house, was straight admitted to the presence of the King his father, who being at that time grievously diseased, yet caused himself in his chair to be borne into his privy chamber, where, in the presence of three or four persons in whom he had most confidence, he commanded the Prince to show what he had to say concerning the cause of his coming. The Prince kneeling down before his father, said: Most redoubted and sovereign lord and father, I am at this time come to your presence as your liege man, and as your natural son, in all things to be at your commandment. And where I understand you have in suspicion my demeanour against your Grace, you know very well, that if I knew any man within this realm of whom you should stand in fear, my duty were to punish that person, thereby to remove that grief from your heart. Then how much more ought I to suffer death, to ease your Grace of that grief which you have of me, being your natural son and liege man; and to that end I have this day made myself ready by confession and receiving the sacrament. And therefore I beseech you, most redoubted lord and dear father, for the honour of God, to ease your heart of all such suspicion as you have of me, and to despatch me here before your knees with this same dagger (and withal he delivered unto the King his dagger in all humble reverence, adding further, that his life was not so dear to him that he wished to live one day with his displeasure); and therefore, in thus ridding me out of life, and yourself from all suspicion, here in presence of these lords, and before God at the day of the general judgement, I faithfully protest clearly to forgive you. The King, moved herewith, cast from him the dagger, and, embracing the Prince, kissed him, and with shedding tears confessed, that indeed he had him partly in suspicion, though now (as he perceived) not with just cause; and therefore from thenceforth no misreport should cause him to have him in mistrust; and this he promised of his honour. Thus were the father and the son reconciled, betwixt whom the said pickthanks had sown division."

163. *medicine potable*:—It was long a prevailing opinion that a solution of gold had great medicinal virtues; and that the incorruptibility of the metal might be communicated to the body impregnated with it. *Potable gold* was a panacea of ancient quacks.

ACT FIFTH.

Scene I.

[*Enter . . . Falstaff.*] "If," says Hudson, "we were to fix upon anything as especially characteristic of Falstaff, we should say it is an amazing fund of good sense. His vast stock of this, to be sure, is pretty much all enlisted or impressed into the service of sensuality, yet nowise so but that the servant still overpeers and outshines the master. Moreover, his thinking has such agility and quickness, and at the same time is so apt and pertinent, as to do the work of the most prompt and popping wit, yet in such sort as we cannot but feel the presence of something much larger and stronger than wit. For mere wit, be it never so good, to be keenly relished must be sparingly used, and the more it tickles the sooner it tires. But no one can ever weary of Falstaff's talk, who understands it; his speech being like pure, fresh cold water, which always tastes good, because it is—tasteless. The wit of other men seems to be some special faculty or mode of thought, and lies in a quick seizing of remote and fanciful affinities; whereas in Falstaff it lies not in any one thing more than another, for which cause it cannot be defined, being indeed none other than that roundness and evenness of mind which we call good sense, so quickened and pointed as to produce the effect of wit, yet without hindrance to its own proper effect."

45-55. *I grant your worship,* etc.:—This is no exaggerated picture of the course of justice in Shakespeare's time. Sir Nicholas Bacon, in a speech in Parliament, 1559, says, "Is it not a monstrous disguising to have a justice a maintainer, acquitting some for gain, enditing others for malice, bearing with him as his servant, overthrowing the other as his enemy?" A member of the House of Commons, in 1601, says, "A justice of peace is a living creature, that for half a dozen chickens will dispense with a dozen of penal statutes."

66-68. *If I were sawed,* etc.:—Clarke comments here: "The relish with which Falstaff each time stays by himself to witticize upon Shallow's peculiarities, the gusto with which he makes the justice's leanness furnish him with as ample store of humour as his own fatness, the shrewdness with which he penetrates the truth of the relative qualities and positions of the country magistrate and his serving-man, all show how thoroughly the author

himself enjoyed the composition of this thrice admirable comedy-portrait character."

76-80. *If I had a suit,* etc.:—This is a most shrewd and searching commentary on what has just passed between Shallow and Davy in Falstaff's presence. It is impossible to hit them more aptly, to take them off more felicitously. Of course Sir John could not be the greatest of makesports, as he is, unless he were, or at least were capable of being, something more. And in fact he has as much practical sagacity and penetration as the King; there being no other person in the play, except Prince Henry, that dives so quickly and deeply into the characters of those about him.

86. *which is four terms*:—These terms were the terms or sittings of the courts, by which the seasons were then commonly reckoned. During the law *terms,* many people went up from the country into the city, to transact business, learn the *fashions,* and do sundry other things. Some one has justly remarked upon the humour of making a spendthrift thus compute time by those periods which a hard-up debtor would be apt to remember.

88. *et seq.* Lloyd says: "In the second part of *Henry IV.* Falstaff lets out the principle and secret of his sycophancy. 'O it is much,' he says, 'that a lie with a slight oath and a jest with a sad brow will do with a fellow that never had the ache in his shoulders.' The rogue infallibly divines the Prince's rejoinder to every remark he makes, grossly as he mistakes as to the main point of the ultimate hold he supposes himself to possess on his habits or sympathies. To supply the Prince with mirth is his business and his enjoyment, and he gains his ludicrous points by exaggerating his personal unwieldiness and vices of mind and habit, ever with full reliance that the Prince will fall into the trap and never discern the trick. When wit and mirth and nimbleness of imaginative suggestions are in question, Falstaff is as superior to the Prince as the master to his instrument, and it is the very use of this superiority that misleads him into the belief that he has equal sway over his earnest purposes. The Prince is even inferior to Poins in the imaginative design and conduct of a jest."

Scene II.

73-83. *I then did use . . . commit you*:—While Sir William Gascoigne was at the bar, Henry of Bolingbroke was his client, and appointed him his attorney to sue out his livery in the Court of Wards; but Richard II. defeated his purpose. When

Bolingbroke became Henry IV. he appointed Gascoigne Chief Justice. In that station he acquired the character of a learned, upright, wise and intrepid judge. In treating the commitment of the Prince, Shakespeare follows the *Chronicles*.

113, 114. *For which, I do commit,* etc.:—"The reader," says Verplanck, "must bear in mind that the present tenure of office for life by the English judges is but modern; and that, under the Plantagenets and Tudors, a Chief Justice might be removed like any other officer of the crown. Henry's voluntary retaining the Chief Justice in his high station is, therefore, a manly acknowledgement of his own error, and a magnanimous tribute to the uprightness of the magistrate. The story of the Prince's insolence, and his commitment to prison, is strictly historical, being related briefly by Hall and Holinshed, and more minutely by Sir Thomas Elyot, in his book of political ethics entitled *The Governour*. But these are all silent as to Henry V.'s after-treatment of the Chief Justice, or the latter's being continued in office after the accession of Henry V. Several of the Shakespearian historical critics . . . deny the fact itself, and some of them in a tone of rebuke for the 'author's deviation from history.' I should be sorry to lose a noble example of moderation and magnanimity, in the exercise of political patronage, from history; but if those comments are correct, Shakespeare deserves the higher honour of not having merely adopted and beautifully enforced, but having invented the striking incident, embodying a noble lesson of political ethics, which in our own days even republican rulers may profit by. I incline to the opinion that the English commentators are in error as to the fact, and that the Poet has merely decorated and enforced the truth, which probably came down to him by popular and general tradition, as a plain fact, to which he has given the impressive weight of moral instruction." Verplanck follows these remarks with an argument in support of the substantial historical accuracy of the Poet in his treatment of the matter. And it is now considered to have been fully established that Shakespeare herein has based his "lesson of political ethics" on history no less than upon his own ideals of magnanimity.

Scene III.

3. *caraways*:—Caraway seeds were formerly much eaten with apples, for reasons which appear from the following quotations: In Cogan's *Haven of Health*, 1594, it is stated that "careway

seeds are used to be made in comfits, and to be eaten with apples, and surely very good for that purpose, for all such things as breed wind would be eaten with other things that breake wind." Again: "Howbeit we are wont to eate carrawaies, or biskets, or some other kind of comfits or seedes, together with apples, thereby to breake winde ingendred by them; and surely this is a verie good way for students."

Scene IV.

[*Hostess Quickly and Doll Tearsheet.*] "In his first years in London," says Brandes, "Shakespeare, as an underling in a company of players, can have had no opportunity of associating with other women than, firstly, those who sat for his Mistress Quickly and Doll Tearsheet; secondly, those passionate and daring women who make the first advances to actors and poets; and, thirdly, those who served as models for his Merry Wives, with their sound bourgeois sense and not over delicate gaiety. But the ordinary citizen's wife or daughter of that day offered the Poet no sort of spiritual sustenance. They were, as a rule, quite illiterate. Shakespeare's younger daughter could not even write her own name."

Scene V.

56. *Reply not*, etc.:—"We see by this," shrewdly observes Clarke, "that there was a light in Falstaff's eye, a play of his lip that betokened some repartee as to wherefore the grave should naturally gape wider for him than for other and slenderer men; and the King, knowing of old that once let Falstaff retort and he is silenced, forestalls the intended reply by forbidding and condemning it beforehand."

"Nature," declares Warburton, "is highly touched in this passage. The King, having shaken off his vanities, schools his old companion for his follies with great severity: he assumes the air of a preacher, bids him fall to his prayers, seek grace, and leave gormandizing. But that word unluckily presenting him with a pleasant idea, he cannot forbear pursuing it—'Know, the grave doth gape for thee thrice wider,' etc.—and is just falling back into Hal, by a humorous allusion to Falstaff's bulk. But he perceives it immediately, and fearing Sir John should take the advantage of it, checks both himself and the knight with

'Reply not to me with a fool-born jest';

and so resumes the thread of his discourse, and goes moralizing on to the end of the chapter. Thus the Poet copies nature with great skill, and shows us how apt men are to fall back into their old customs, when the change is not made by degrees and brought into a habit, but determined of at once, on the motives of honour, interest, or reason."

The great change which transformed the Hal of yesterday into the King of to-day is thus set forth by Holinshed: "Henry, Prince of Wales, son and heir to King Henry the Fourth, born in Wales, at Monmouth on the river of Wye, after his father was departed took upon him the regiment of this realm of England, the twentieth of March, 1413, the morrow after proclaimed king by the name of Henry the Fifth. This king even at first appointing with himself to show that in his person princely honours should change public manners, he determined to put on him the shape of a new man. For whereas aforetime he had made himself a companion unto misruly mates of dissolute order and life, he now banished them all from his presence (but not unrewarded, or else unpreferred), inhibiting them, upon a great pain, not once to approach, lodge, or sojourn within ten miles of his court or presence; and in their places he chose men of gravity, wit, and high policy, by whose wise counsel he might at all times rule to his honour and dignity."

Questions on 2 Henry IV.

INDUCTION.

1. From what work of literature is this personification of Rumour ultimately derived?

2. Does Rumour in the following play ever influence the course of the action?

3. What does Rumour report of Harry Monmouth; of the King; of Northumberland?

4. What influence had Rumour in establishing the grounds for the action of this play?

ACT FIRST.

5. What kind of sickness has Rumour attributed to Northumberland? In what way does the news from the field of Shrewsbury reach him? How does he reveal his true character when the authentic reports arrive?

6. What words of Harry Percy in the First Part do the words of Morton (i. 170, 171) recall?

7. How does the insurrection, headed by the Archbishop of York, differ in character and in personnel from the rebellion headed by Percy?

8. What estimate of himself as a wit-producer does Falstaff utter? Into what state do his money affairs seem to be falling? Explain the secular use to which St. Paul's Church was put.

9. For what is the Lord Chief Justice noted? How is the incident here casually alluded to used elsewhere in the play?

10. How long does Sir John play upon his assumption of deafness? What reputation did he acquire from Shrewsbury?

11. Justify his humorous contentions concerning his youth.

12. What effort had the King made to separate Falstaff and Prince Hal?

13. How does Falstaff employ his mind when he has no audience?

14. What principles does Lord Bardolph lay down (Sc. iii.) that should check the enterprise? Is Northumberland trusted? How is the fickleness of public opinion shown?

ACT SECOND.

15. Does Hostess Quickly's defense of herself for bringing suit against Falstaff reveal a fondness for him, and so an excuse for her harshness?

16. Explain the method by which Hostess Quickly's mind works. In this does she resemble the Nurse in *Romeo and Juliet*?

17. How does Falstaff escape from the threatened arrest?

18. How is the recruiting scene of Act III. foreshadowed?

19. What compunctions (Sc. ii.) does the Prince feel for keeping bad company? Why would he show no sadness over his father's sickness?

20. What was Shakespeare's intention in introducing the Page into the play?

21. What were the contents of Falstaff's letter to the Prince? Does Falstaff show jealousy of the Prince's friendship with Poins? From what stratum of society did Poins spring? What is argued from the fact that he is the only one to whom the Prince confides the serious side of his nature?

22. What new details does Lady Percy in Sc. iii. add to the portrait of Hotspur? What is the dramatic purpose of her speech as regards Northumberland? What revelation of herself is here effected?

23. Did the Prince ever show a genuine regard for Sir John? What effect had his jest with the apple-johns upon Falstaff?

24. Comment upon the realism of Shakespeare as seen in his characterization of Doll Tearsheet. Does she possess even the mitigating quality of humour?

25. What qualities are shown in Pistol that are lacking in the composition of the roisterers?

26. Did Doll recognize the Prince and Poins in their disguises?

27. What is the effect of Falstaff's words, *I am old, I am old*?

28. May we regard Sc. iv. as marking a culminating point in the Prince's wild career? To show this dramatically is not the uncompromising vulgarity of the tavern scene necessary? Give

a psychological analysis of the Prince during this scene. Is he elsewhere in the play seen with his tavern companions?

29. What is foreshadowed in the Prince's words: *Falstaff, good night?*

ACT THIRD.

30. What is the tenour of the King's soliloquy at the opening of the Act? How does the contrast presented in this speech conform to the general scheme of the play in presenting contrasts?

31. Is King Henry conscious of any power behind the shows of things, like Nemesis, that causes him uneasiness of spirit; or does he see only the bare fact of insubordination among his nobles? What is implied by his occasional reference to a projected crusade?

32. Describe the mental traits of Shallow and of Silence.

33. How does Bardolph comport himself away from the people who know him?

34. Are Falstaff's recruits to be regarded as typical of English soldiers of any period, or are they invented to serve as butts for Falstaff's wit?

35. From the reminiscences of Falstaff and Shallow construct a connected account of Falstaff's life.

36. Comment on his attitude towards Shallow and Silence. From his closing description of Shallow describe the allusive powers of Sir John's mind.

ACT FOURTH.

37. What is heard of Northumberland at the opening of the Act.

38. State the purpose of Westmoreland in visiting the rebellious nobles. Explain the craft he employs in avoiding the issues they present.

39. What is Mowbray's position both before and after the withdrawal of Northumberland with the conditions of peace? What is that of the Archbishop of York?

40. In what way does Lancaster continue the tone of Westmoreland in treating? Is there any mitigation of the deception that he played?

41. Does the sudden illness of Mowbray foreshadow the catastrophe? Has Shakespeare often presented so sharp a turn in the action of his plays?

42. Was the act of Lancaster and Westmoreland performed at Henry's suggestion? Did it meet with his approval or disapproval? Where does the dramatist look to find indignant disapproval? Is such an act disdained by kings in general when it is accomplished successfully?

43. Explain the humour of Falstaff's words (Sc. iii.), *let it be booked with the rest of this day's deeds.*

44. Compare the way in which Falstaff fared at the hands of Lancaster with a similar situation in the First Part, V. iv., where Prince Hal stands in place of Lancaster. Is there a feeling that the shadows are beginning to fall around the old knight?

45. What is the purport of the King's advice to Thomas of Clarence? Is it consonant with the King's character?

46. What is the effect upon the King of the news from the field of battle?

47. What recommendations for the guidance of his future reign does the King give to the Prince?

48. What is the Prince's excuse for removing the crown? Does his apostrophe to the crown bear out the truth of his excuse?

49. Is the King convinced of the genuineness of the Prince's professions, or pleased with the ability he shows in his own defence?

50. What is the symbolism implied in the place where the King dies? How searching is it in its application?

ACT FIFTH.

51. What is the episodic value of Sc. i.?

52. What apprehensions of the future does the Lord Chief Justice express? How do Warwick and the other members of the royal household deepen the impression of impending disasters?

53. Why was the Lord Chief Justice chosen as the character to lead out King Henry V. to a declaration of his changed purposes in life?

54. Where in 1 *Henry IV.* was this scene foreshadowed?

55. Is this change in the Prince convincing? Is it a change in character or in conduct?

56. How does Sc. iii. complete the characterization of Silence? How is he differentiated from Shallow? What reserved compliment does he pay Falstaff? How does he end his dramatic life?

Questions

57. How is the news of the King's death and Prince Hal's elevation brought? What is the emotional effect of the concluding part of Sc. iii.? Is Falstaff's discomfiture foreshadowed in any part of this Scene?

58. What dramatic purpose does Sc. iv. serve?

59. Does one look with approval or disapproval on the arrest of Mrs. Quickly and Doll? State the humorous effect of Mrs. Quickly's words, *O God, that right should thus overcome might!* considered as a comment upon the whole play.

60. When does one first know that Falstaff has borrowed his thousand pounds?

61. How do Falstaff and his party appear to witness the King's procession? What self-deception does the knight indulge in?

62. What is the first stroke of catastrophe that falls upon him?

63. Do you approve or disapprove of the King's treatment of Sir John?

64. How does Falstaff show that he has lost his highest stake? Does he really believe that he will be *sent for in private*?

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65. How does the Second Part of this play compare in dramatic interest with the First Part? Is there felt a loss in the absence of such interest as Hotspur inspires?

66. Summarize the traits of Henry. Wherein was he strong? What were his limitations?

67. Give your estimate of the character of Prince Hal. How does he serve as a link-person in producing coherency of action?

68. What one interest always brought him to himself and secured his best endeavours? In what way may this play be taken as prologue to *Henry V.*?

69. Discuss the ethical anomaly of Falstaff as an artistic creation.

70. A critic has said: "To Shakespeare, good men and bad are alike parts of the order of Nature, to be understood and interpreted with perfect impartiality. He gives a diagnosis of the case, not a judgement sentencing them to heaven or hell. His characters prosper or suffer, not in proportion to their merits, but as good and bad fortune decides or as may be most dramatically effective." Considering this as a principle illustrated by the play under consideration, what attitude do you take as to the question of the relations of art and morality?